J. du Mont

THE BASIS OF COMBINATION IN CHESS

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BY

J. DU MONT

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TO

MY FRIEND

LESLIE BURGIN

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PREFACE

In writing this book, my object has been twofold, namely: to make combinations easier to understand and to conceive for those who have no natural gift for them, and to give enjoyment to those who have that gift.

I hope that my readers will derive as much pleasure from perusing this book as I had in compiling it. My only regret is that many fine combinative players, both British and foreign, are not represented in this collection.

There will be some who, in addition to the æsthetic enjoyment of these beautiful examples of chess, desire to increase their playing strength. This is best done by first visualizing the moves and analysis of each example without the help of a board, and then to play over the combinations on a board without the help of the book.

Let the reader remember, however, that nothing but disappointment awaits him who wishes to play brilliantly at all costs. Combination is the handmaiden of Chess and must never become its ruling passion.

My thanks are due to my friends Dr. S. Tartakower and R. C. Griffith for checking the analyses, and to my friend D. Castello who, in addition, read the proofs.

J. du Mont.

INTRODUCTORY

To the chessplayer there is something glamorous, almost mystic, in the very word "combination"; it conveys to him a different world, a world peopled by Morphy, Anderssen, Alekhine, and all the great figures in chess; it reminds him of their grand and stirring deeds.

The great fascination is the idea of the sacrifice of material for something less tangible, but more valuable; it typifies the triumph of mind over matter.

That is the idealized and justified view.

And yet, the object of a combination, though often many-sided, is perfectly clear-cut, and its means of attainment are capable of being analysed.

A combination, the object of which is meretricious brilliance, is æsthetically wrong, and the only sacrifice that is justified is one without which victory cannot be achieved, or at least not with the same swiftness and decision.

The combination has a most important function in chess; in fact, without it, chess would die of inanition.

The technique of the game has improved to such an extent amongst practically all players who take it seriously, that an inordinate proportion of games would normally end in draws. This is where the combination comes into its own. At the right moment and, if necessary, at the cost of material, it gains the necessary time to drive home an advantage or brings to bear, for a short but sufficient space of time, an overpowering concentration of forces on a vital spot.

Conversely, the same means may be employed to avert an almost certain loss.

The difficulty for the average player is to recognize the exact moment when a combination becomes necessary as well as possible (both for attacking and defensive purposes), and to decide also which type of combination will meet the case.

As in all combinations the power and peculiarities of the particular piece which is to inflict the final sanctions, are the deciding factors, we shall now proceed to examine each unit in turn, and to study its strength and weaknesses. Afterwards, turning our attention to various groupings of units, we shall see how their characteristics blend together, and what results may be expected from their co-ordination.

THE BASIS OF COMBINATION IN CHESS

1. THE KNIGHT

THE KNIGHT FORK

A UNIQUE and valuable characteristic of the Knight is its ability to attack any other piece without itself being in immediate danger from that piece.

It follows that an attack by a Knight on two or more hostile units (the Knight fork) is one of the most dangerous weapons in the chessplayer's armoury.

Diag. 1

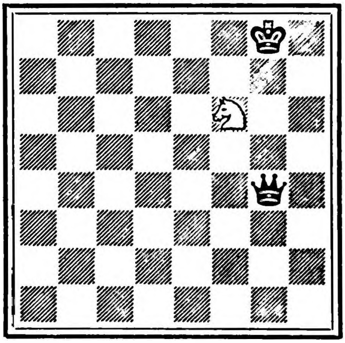
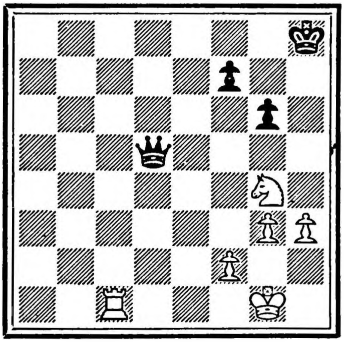


Diagram 1 shows the Knight fork in its most elementary form. The position there depicted could normally result only from gross carelessness on the part of Black.

The subsequent diagrams, however, show that, given the opportunity, such a catastrophe can be encompassed by skilful play. It will be seen there, what astute manœuvres, what insidious devices are at times evolved, in order to bring about a Knight fork in one or other of its most deadly aspects.

In Diagram 2 Black has a slight preponderance in material, and it is, at first sight, difficult to see how White can hope for more than a draw. The clue is the attack on the Queen by Kt—B 6. It is White's move,* and if he can, as a preliminary, force the black King within the orbit of the Knight's radiation, a deadly fork is the result.

Diag. 2



The *modus operandi* is as follows:

1. R—B 8 ch K—Kt 2
2. R—Kt 8 ch K×R
3. Kt—B 6 ch and wins.

A far more complex case is shown in Diagram 3. Here it looks as if White would have some difficulty in avoiding defeat, whereas he has, in fact, an immediate win by means of a Knight fork. But this possibility would not occur to any but an experienced and imaginative player. The basis of the scheme is the fact that a pawn can be promoted to a Knight. The rest is then fairly obvious.

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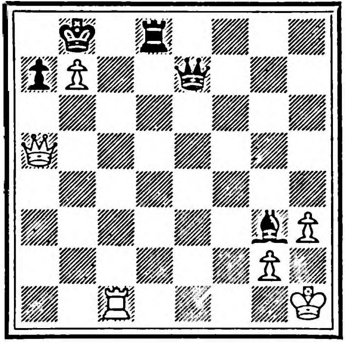
* Unless stated otherwise, it is in all cases White's move.

Diag. 3



1.	R—B 8 ch	R × R

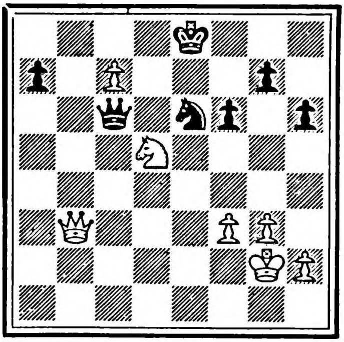
If 1 ... K × P; 2 R × R.

2.	Q × P ch	K × Q
3.	P × R (Kt) ch and wins.	

In the next example the Knight fork is the only means by which White can enforce a win. The way in which White, who has the move, forces both the black King and Queen successively on to squares on which they will be subjected to the double attack is beyond praise. It may be added that 1 Q—Kt 8 ch, K—Q 2; would only draw as indicated by Dr. Alekhine, e.g. 2 P—B 8 (Q) ch, Q × Q; 3 Q × P ch.

Diag. 4

ENGLISCH



ZUKERTORT

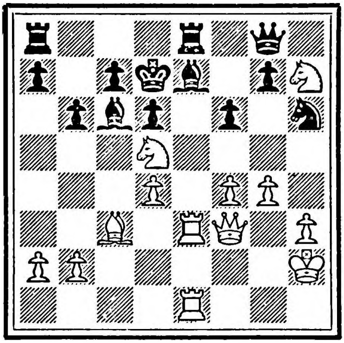
(London 1883)

1.	Q—Kt 5	Q × Q
2.	P—B 8 (Q) ch	K—B 2
3.	Q × Kt ch	K × Q
4.	Kt—B 7 ch and wins.	

In Diagram 5 it is White's move. The fork by 1 Kt × B P ch, is impossible as the pawn is guarded by the Bishop and the Kt P, and moreover one of the white Knights is pinned. A combination becomes possible, if the black K B can be eliminated, because the fork then forces the King to leave the remaining Bishop unguarded.

Diag. 5

RUBINSTEIN



BOGOLJUBOW

(Stockholm 1920)

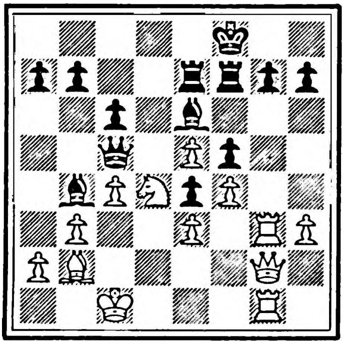
1.	R × B ch	R × R
2.	Kt (R 7) × P ch	Resigns

For if 2 ... P × Kt; 3 Kt × B P ch, followed by Q × B, etc.

It frequently happens, as in Diagram 6, that the Knight fork is a means to an end, and not an end in itself. If it results in nothing more than the gain of a pawn, or merely an improvement in the position, it has proven its worth. In this position its sole object is to allow White's major pieces to penetrate into the enemy position, and there is no other way in which this could be achieved. The position of the black King and Queen no doubt gave birth to the whole idea. It must be noted that 2 Kt×B ch, is a "family check" (attacking K, Q and R) so that 2 ... R×Kt; is compulsory.

Diag. 6

LEONHARDT



RICHTER

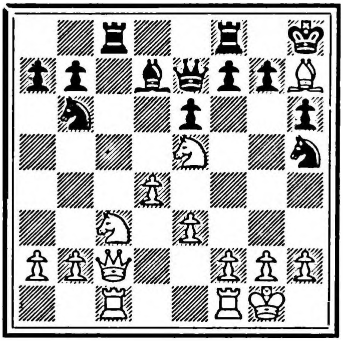
(Duisburg 1929)

1.	R×P	R×R
2.	Kt×B ch	R×Kt
3.	Q×R ch	K—K 1
4.	R—Q 1 and wins.	

In the next position the fork by Kt—Kt 6 ch, is an obvious *desideratum*. The manner in which it is effected is, however, particularly attractive. It is White's move and he begins with 1 B—Kt 6, threatening the Kt and thus gaining the necessary *tempo*.

Diag. 7

DUNKER



FLANDER

(Played by correspondence 1930)

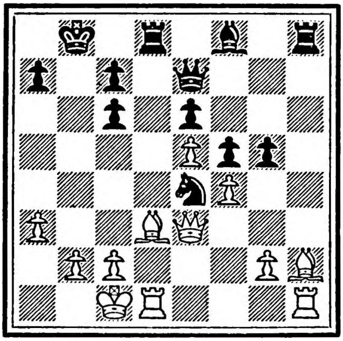
1.	B—Kt 6	Kt—B 3
2.	B×P	Resigns

The fork of King and Queen is now threatened, and if the Queen moves away the sequel is 3 Kt—Kt 6 ch, K—R 2; 4 Kt × R db. ch, K—R 1; 5 Q—R 7 ch, Kt × Q; 6 Kt—Kt 6 mate.

In Diagram 8 it is Black's move. The position has for him the outward signs of a possible combination. In addition, he must do something heroic, as the position of his King on the open Q Kt file is most precarious. (There are various threats such as B—R 6, followed by Q—Kt 3 ch, or B—Kt 1, followed by Q × P ch, or R × R.) His first move 1 ... K R × B; is startling and looks utterly purposeless. But it is, in fact, a most ingenious if necessary preparation for a very attractive Kt fork combination.

Diag. 8

DOLOOKHANOV



ANDREIEV

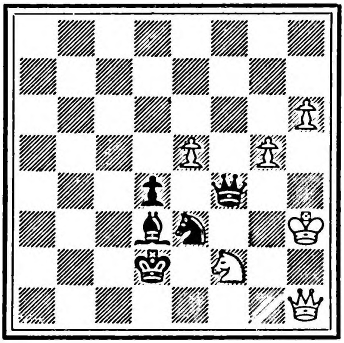
(Leningrad 1935)

1.	... ...	K R × B
2.	R × R	Q × P
3.	P × Q	B × P ch
4.	K—Kt 1	Kt—B 6 ch
5.	K—R 1	B—Kt 7 ch
6.	K × B	Kt × R ch and wins.

Diagram 9 shows an end game study by A. Herbstman. It should not be difficult for the reader who has studied the possibilities of the Knight fork and who has grasped the characteristics of its incidence. Here Kt × B, threatens the Queen. All that White has to do is to force the black King to occupy a black square, where he would be attacked at the same time. The black King's circular tour with return journey is fascinating.

Diag. 9

STUDY BY HERBSTMAN



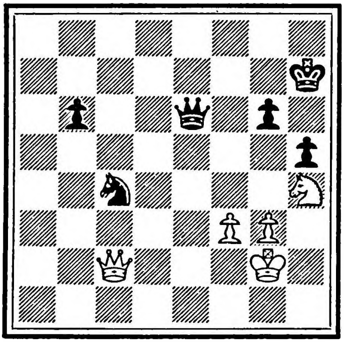
1.	Q—K 1 ch	K—B 7
2.	Q—B 1 ch	K—Kt 6
3.	Q—Kt 2 ch	K—B 5
4.	Q—Kt 4 ch	K—Q 4
5.	Q—Q 6 ch	K—B 5
6.	Q—B 5 ch	K—Kt 6
7.	Q—Kt 4 ch	K—B 7
8.	Q—Kt 2 ch	K × Q
9.	Kt × B ch	

followed by Kt × Q, and wins.

A position from the great match for the championship of the world in 1937 between Dr. Alekhine and Dr. Euwe shall conclude our study of the Knight fork. It is White's move and he is a pawn down. But the opportunity of a Knight fork enables him to win it back and to enforce a draw. For both players, however, successively to fork the opposing King and Queen is most unusual.

Diag. 10

EUWE



ALEKHINE

(Match 1937)

1.	Kt×P	Kt—K 6 ch
2.	K—B 2	Kt×Q
3.	Kt—B 8 ch	Draw

The Smothered Mate

A King, surrounded on all sides by his own men, cannot be endangered in a single move and without capture by a single piece unless it be a Knight.

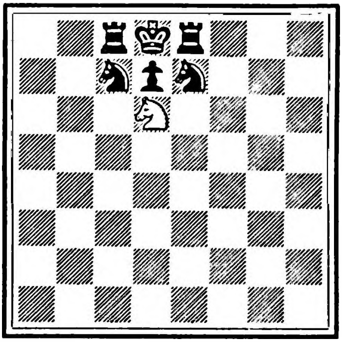
In Diagram 11 the white Knight can administer a *smothered mate* at Q Kt 7 or K B 7.

Although it is of infrequent occurrence, a player must be wide awake to its possibility; it can at times be brought about in most surprising fashion. Nor need the King be the victim; a Queen or a Rook have been known to be caught by this ancient trap.

The glaring instance shown here is the exception rather than the rule; a *smothered mate* is more likely to occur in the corner and the King would but seldom be blocked entirely by his own forces. Take away the Kt at K 2 and place a white pawn at its K B 6 and we have a similar mate at Q Kt 7 or K B 7. This might be termed a *semi-smothered mate.*

Diag. 11

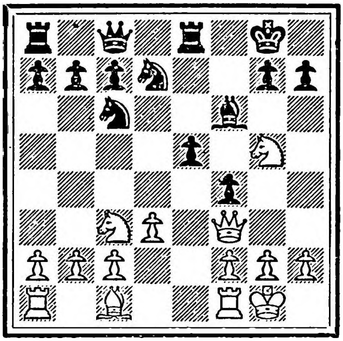
A SMOTHERED MATE



The following combination, called *Philidor's Legacy*, has been given countless times in text-books. We repeat it here because the characteristics of a *smothered mate*, and the manner in which to effect it, could not be better illustrated. The essentials are a check by the Queen on a free diagonal, with a Knight controlling the same diagonal in proximity to the opposing King. The reader would do well to study this position with great care. With a black Knight at its Q B 4 instead of Q 2, the combination would fail, as this Knight would interpose after the check by White's Queen. Again, if

Black's K R were to change places with the Queen, there is no smothered mate, as can easily be ascertained.

Diag. 12



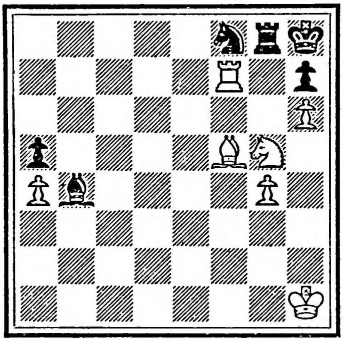
PHILIDOR'S LEGACY

1.	Q—Q 5 ch	K—R 1
2.	Kt—B 7 ch	K—Kt 1
3.	Kt—R 6 db. ch	K—R 1
4.	Q—Kt 8 ch	R × Q
5.	Kt—B 7 mate	

The problem in Diagram 13 is a simple one. Were it not for the white Rook, there would be a semi-smothered mate on the move by 1 Kt—B 7. It would of course not be sufficient to move the Rook away along the seventh rank as ... R × Kt; is threatened. The Rook's move must be a forcing one. It is, in fact, a *vacating sacrifice.*

Diag. 13

BUSSE



LEWITT

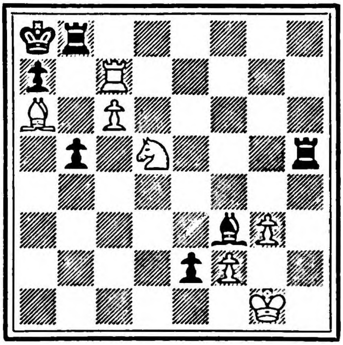
1.	R × P ch	Kt × R
2.	Kt—B 7 mate	

The next two diagrams show end game studies by Stamma, the Arab, who lived and played in Aleppo nearly two centuries ago.

The first is of the semi-smothered type and similar to the preceding position. It is not difficult to find; every move must be of the forcing kind, as Black is himself threatening mate on the move.

Diag. 14

STUDY BY STAMMA

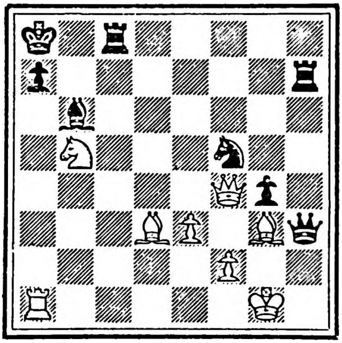


1.	B—Kt 7 ch	R × B
2.	R—B 8 ch	R—Kt 1
3.	Kt—B 7 mate	

The next example is far more elaborate. The way in which White, by successive sacrifices, compels Black to block every one of the King's neighbouring squares with his own pieces is as ingenious as it is instructive.

Diag. 15

STUDY BY STAMMA



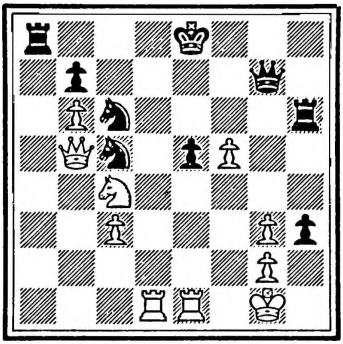
1.	B—K 4 ch	R—Kt 2
2.	Q—Kt 8 ch	R × Q
3.	R × P ch	B × R
4.	Kt—B 7 mate	

The Knight's unconventional gait makes its evolutions very difficult to fathom and many surprises result from its manœuvres, both in attack and defence.

In the following position White made no allowance for a Knight's latent possibilities, or he would have played 1 Kt × P, a winning move, instead of 1 R × P ch. The sequel is fascinating.

Diag. 16

CHAROUSEK



MAKOVETZ

(Budapest 1896)

1.	R × P ch	Q × R
2.	Kt × Q	P—R 7 ch
3.	K—R 1	

If 3 K—B 2, Kt—K 5 ch; 4 K—B 3, Kt × B P; forking Queen and Rook, and Black's pawn will queen.

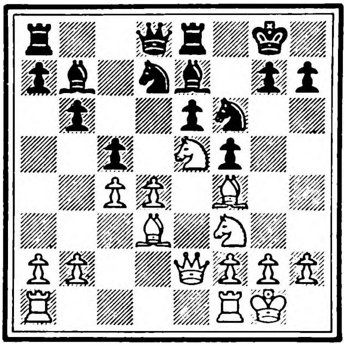
3. ... ... Kt—K 5

and the Knight mates by ... Kt—B 7; or ... Kt × P.

The Knight's power to fork two or more pieces and to effect a smothered mate, of which we have seen such beautiful examples, is not its main asset, as these opportunities arise comparatively seldom. More important is its ability to tread a path, if skilfully handled, in congested positions, where pieces and pawns are mutually obstructive. Nevertheless, this can also lead to combinations such as the following example from a blindfold display by Dr. Alekhine.

Diag. 17

FELDT



ALEKHINE

(Tarnopol 1916)

1. Kt—B 7

If the Queen moves, White plays Q × P, and the well-known smothered mate is threatened.

1. ... ... K × Kt
2. Q × P ch K—Kt 3

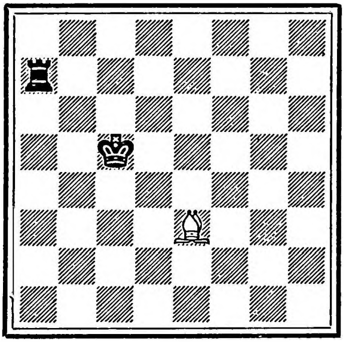
If 2 ... K × Q; 3 Kt—Kt 5 mate. If 2 ... K—B 1; 3 Kt—Kt 5. White announced mate in two by 3 P—K Kt 4, B—K 5; 4 Kt—R 4 mate.

2. THE BISHOP

The Bishop is essentially a long-range piece and it deploys its full power on the long diagonals.

Apart from ordinary positional evolutions, the Bishop exerts its powers of attack in a variety of ways, which we shall now examine. The simplest is the direct attack on two or more units placed on the same diagonal. If the piece nearest the Bishop is one of higher value, such as a Rook or a Queen, it must give way, and the attack on the piece behind it becomes effective. If it be a King, the attack may well be deadly. Diagram 18 shows this in its crudest form. Various forms of the Bishop's fork occur with the black King at his K R 3, K Kt 8 or Q B 8.

Diag. 18

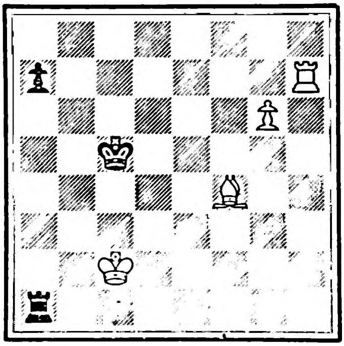


The next diagram shows a simple combination, an elaboration of the idea shown in the preceding example.

This type of stratagem is of frequent occurrence, and it is surprising how frequently the opportunity is overlooked by both sides.

Here Black threatens to queen his pawn, but in the nick of time White turns the tables. The fact that Black's King and pawn are on the same diagonal gives him his opportunity.

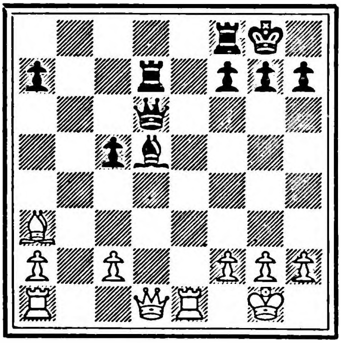
Diag. 19



1.	R×P	R×R
2.	B—K 3 ch and wins.	

The next example, from a blindfold game by Steinitz, is more elaborate. It results in the gain of the exchange, which is here sufficient to win the game as well.

Diag. 20



STEINITZ

1.	P—Q B 4	B×B P
2.	Q×Q	R×Q
3.	B×P and wins.	

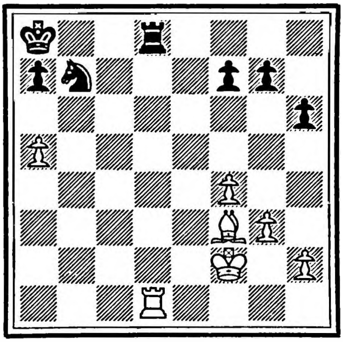
These examples of the Bishop's direct attack will suffice.

It can occur in many ways and need not contain a check. For instance, with two black Knights at White's Q Kt 5 and Q 3, White can win one of them by playing a Bishop to K 2. White must look out for complications, e.g. if one of the Knights can give check on the next move, they are both saved. So if the Knights are on Q Kt 5 and Q B 4 one of them can move to White's Q 6 for mutual protection.

THE BISHOP'S PIN

Here the Bishop attacks a hostile piece, with the opposing King, or a piece of higher value on the other side of the same diagonal. It is then only a question of attacking the pinned piece more often than it can be defended or with units of lesser value (a pawn is ideal for the purpose) and the piece is lost. Perhaps the most

Diag. 21

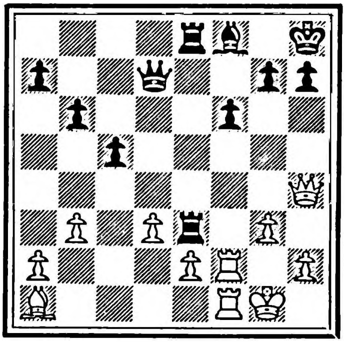


important point to be noted is that the pinned piece, especially if it is pinned against the King, is to all intents and purposes dead and is no longer available for defence. Diagram 21, which shows a Bishop's pin, will make this clear. The black Knight is pinned, and White could win it by 1 R—Q Kt 1, followed by P—R 6. But the pinned Knight is dead and its protection of the Rook illusory. Therefore: 1 R × R mate.

The inability of the pinned piece to exercise any other function is admirably illustrated in the brilliant combination shown in the next example. Its basis is a potential pin arising from the position of the white Bishop and the black King on the same diagonal, the first step being to clear the diagonal of hostile pawns, even at the cost of much material.

Diag. 22

GOGLIDSE



SUBAREFF

(Odessa 1929)

1.	R × P	P × R
2.	Q × B P ch	B—Kt 2

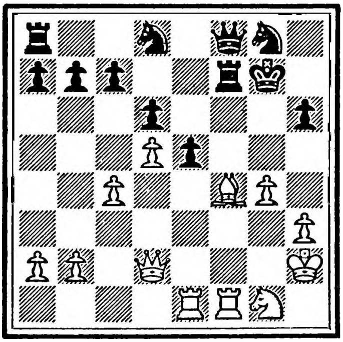
It looks as if Black has escaped. But his Bishop is dead and so:

3.	Q—B 8 ch	R×Q
4.	R×R mate	

In the complicated position shown in Diagram 23, White creates a pin by sacrificing a Rook for two pawns in the knowledge that he then will be able to bring to bear an adequate number of units against the pinned piece.

Diag. 23

STEINER



LEONHARDT

(Berlin 1923)

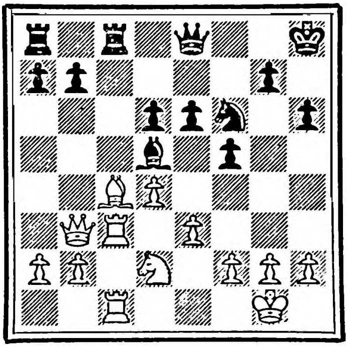
1.	R×P	P×R
2.	B×K P ch	Kt—B 3 forced
3.	P—Kt 5	P×P
4.	Q×P ch	

And the King must leave the Knight to its fate, attacked three times and defended but twice.

In Diagram 24 it is Black's move. Here again a winning position is obtained by a sacrifice.

Diag. 24

FLOHR



NAEGELI

(Zürich 1934)

1.	... ...	R×B
2.	Kt×R	P—Q Kt 4

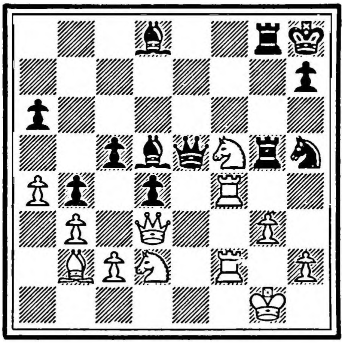
The Knight is lost and Black has two pieces for his Rook, a winning advantage. If 3 Kt×P, attacking the Queen, Black wins at once by 3 ... Q—Kt 3; threatening mate, and White's Queen is lost.

The next two examples of the Bishop's pin are of an extremely complicated nature, although, once it is realized that the pin in both cases is the basis of the combination, the manifold ramifications are more readily visualized.

In Diagram 25 White is in a parlous state and Black has a strong attack. Indeed, were it his move, he would win at once. White's chief asset, the long black diagonal, is to all appearances permanently blocked by the strongly supported Q P. It seems impossible to eliminate the pawn, for as soon as the white Knight leaves K B 5, or a white Rook leaves the K B file, the strong threat of ... R × P ch; becomes operative. White solves the problem in a wholly delightful way.

Diag. 25

WALBRODT



TARRASCH

(Hastings 1895)

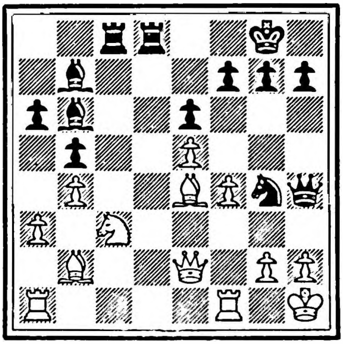
1.	R × P	Kt × P
2.	Kt × Kt	R × Kt ch
3.	P × R	R × P ch
4.	K—B 1	R × Q
5.	R—Kt 4	Resigns

The scene has changed with kaleidoscopic suddenness. Black is lost, being under threat of mate or loss of Queen.

In the next position, Black embarks upon a most brilliant combination which, as a first step, aims at gaining control of the long white diagonal at the cost of heavy sacrifices in material. It is White's move and, being under threat of mate, he must play 1 P—R 3, or P—Kt 3. In either case there follows startling play by Black. His first step is to eliminate the two white pieces (Q and Kt), which guard White's K B, after which ... B×B; gives him effective control of the long diagonal.

Diag. 26

RUBINSTEIN



ROTLEVI

(Lodz 1907)

1. P—Kt 3	R×Kt
an *eliminating sacrifice.*	
2. P×Q	R—Q 7
a *deflecting sacrifice.*	
3. Q×R	B×B ch
4. Q—Kt2	R—R 6 and mate at R 7.

The power of the diagonal pin could find no better illustration. It is to be noted that after 1 P—R 3, White is also lost, the variations in this case being equally brilliant: 1 P—R 3, R×Kt; 2 B×R, B×B; 3 Q×Kt, Q×Q;

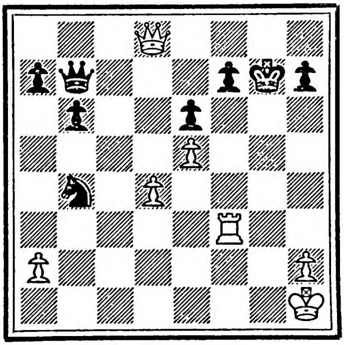
4 P×Q, R—Q6; (threatening 5 ... R—R 6 mate; or 5 ... R×B;) 5 K—R 2, R×B; and Black wins; or 1 P—R 3, R×Kt; 2 Q×Kt, R×P ch; 3 Q×R, Q×Q ch; 4 P×Q, B×B ch; 5 K—R 2, R—Q 7 ch; 6 K—Kt 3, R—Kt 7 ch; 7 K—R 4, B—Q1 ch; 8 K—R 5, B—Kt 3 mate.

In basing a combination on a diagonal pin, there is a danger of overlooking possible counter-measures by the defender. These may consist in the capture of the pinning piece, the interposition of a pawn or piece, or a counter-threat more important and dangerous than the pin.

The following diagram will illustrate the point. Although here the pin is effected by the Queen instead of a Bishop, it is the more illuminating for that reason. Black threatens 1. ... Q×R ch; and if White guards the Rook by 1 K—Kt 2, Black's chances are good if he can bring his Knight into active play. It seems as if White must resort to a perpetual check by 1 Q—B 6 ch, etc. But he has a win by an interposition which makes his own threats unanswerable.

Diag. 27

ROSENTHAL



LÖWENFISCH

(Moscow 1924)

1. P—Q 5 Q×P

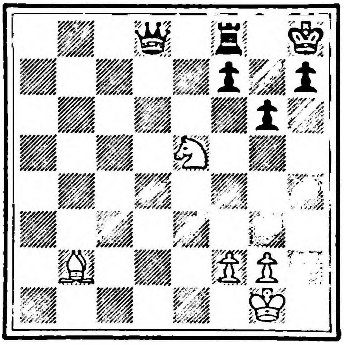
If 1. ... Kt×Q P; 2 R—Kt 3 ch, and mate next move.

2. Q—B 6 ch K—Kt 1

3. Q×P ch and mate next move.

The next diagram shows the case of the masked diagonal. Here, instead of a hostile unit, there is one of its own pieces between the Bishop (or Queen) and the threatened piece. If that piece be the King, any move by the intervening piece is a discovered check. It is a most potent weapon as, more often than not, the piece can move away with some damaging threat, which cannot be answered, as the check cannot be ignored; or it can itself give check, and a double check cannot be parried except by the King moving. Although the Queen can act on a masked diagonal or effect a pin, the Bishop is more suitable in such cases. Her very importance makes counter-measures more easy to conceive. E.g. there would normally be little object in a Queen pinning a Queen. A simple exchange would put an end to the pin. Here Black has an overpowering advantage in material, but his King is on a masked diagonal. White can win the Queen by 1 Kt—B 6 dis. ch, but he has an even more damaging threat:

Diag. 28



1. Kt × B P db. ch K—Kt 1
2. Kt—R 6 mate

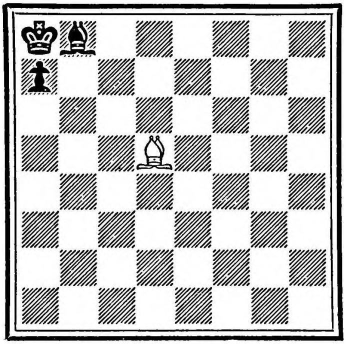
A convincing illustration of the power of the masked diagonal. We shall see further examples in connection with other combinations.

The power to effect a mate in certain circumstances by its own efforts is a little-known characteristic of the Bishop. In its broader aspects, it teaches that, in a

King's side attack, the Bishop is most effective when the adverse King's defenders, especially his pawns, are on squares of the opposite colour.

An elementary example is shown in Diagram 29.

Diag. 29

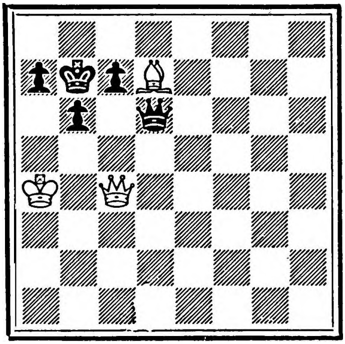


Here the black King on the white corner square is obstructed laterally by his own Bishop and frontally by a black pawn.

In this case an adverse Bishop can effect a mate on the long white diagonal.

The knowledge of this possibility will quite naturally point to the winning combination in Diagram 30.

Diag. 30



If the black King were at his Q R 3 the white Bishop could mate at Q B 8, the black King being obstructed by his own pawns whilst his only flight squares are guarded by the adverse King.

Hence:

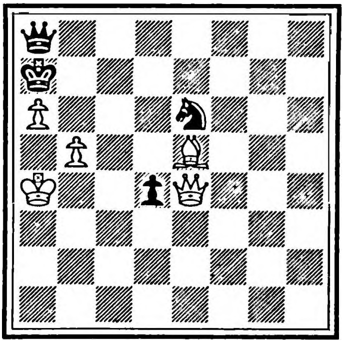
1. Q—R 6 ch K×Q
2. B—B 8 mate

A more complicated position is shown in Diagram 31. In this case, if the black King were at his Q Kt 3 he would be obstructed by the white King and pawns. A check on the long diagonal by B × P—at present prevented by the black Knight—would leave him only a flight square at his Q B 2. The problem therefore is threefold:

To drive the black King to his Q Kt 3;
To deflect the Knight from its defensive post;
To guard or obstruct Black's Q B 2.

Diag. 31

A STUDY BY ERCOLE DEL RIO



The problem is solved as follows:

1. Q—R 7 ch

driving the King to the critical square.

1. ... ... K—Kt 3
2. Q—B 7 ch

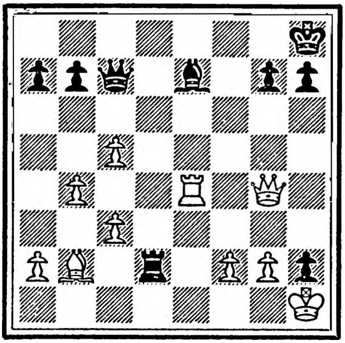
deflecting the Knight and forcing it to obstruct the only flight square.

2. ... ... Kt × Q
3. B × P mate

The next example is taken from practical play and is one of Capablanca's happiest efforts.

Diag. 32

SPIELMANN



CAPABLANCA

(San Sebastian 1911)

It is not clear at first sight how our typical mate by the Bishop can be brought about in this position, but Capablanca's subtle play and his brilliant combination are based on it.

1. B—B 1

Tempting Black to take the B P and to give up the important Q file. The latent threat by White of a mate on the eighth rank is an obstructive factor which tells against the defence.

1. ... ... R×B P
2. B—B 4 Q—Q 1

Now the Queen is "*overloaded*", having the double function of guarding the last rank as well as the Bishop.

3. R×B Q—K B 1

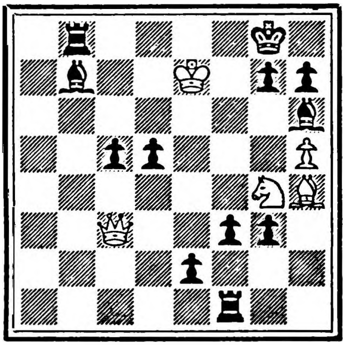
The Queen cannot recapture because of mate on the last rank:

4. Q×P ch Q×Q
5. R—K 8 ch Q—Kt 1
6. B—K 5 ch and mate next move.

A dazzling example of Capablanca's skill.

Diag. 33

DE LA BOURDONNAIS



DESCHAPELLES

(Paris 1837)

The position in Diagram 33 looks absolutely lost for White.[1] In addition to his overwhelming superiority in material, Black threatens to queen a pawn with check. Yet White, with the move, brings about a mate by the Bishop in a most ingenious fashion, although, like the egg of Columbus, it is simple once you have seen it done.

1. Kt×B ch P×Kt
2. Q—R 8 ch K×Q

---

[1] The reader might doubt that the above position is genuine, because of the unlikely number and formation of the black pawns. This is explained by the fact that the game was played in 1837 at the curious odds in vogue at that time, in which Black gave the Queen in return for eight extra pawns.

Now the King is in the required position; his doubled pawn has an increased obstructive effect.

3. K—B 7

A waiting move, both startling and attractive. Black resigns, as mate by B—B 6, can be postponed only for one move by 3 ... R—B 1 ch; 4 K × R, and mate next move.

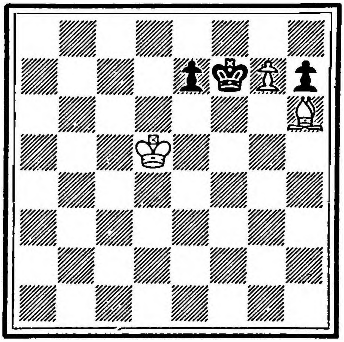
The following is a *pendant* to the preceding position, a modern study on the same theme.

The game appears to be drawn as the black King can keep on moving backward and forward on Kt 1 and B 2, and if the black K P be taken there is a stalemate.

A *Zugzwang* again solves White's difficulties.

Diag. 34

STUDY BY TROITZKI

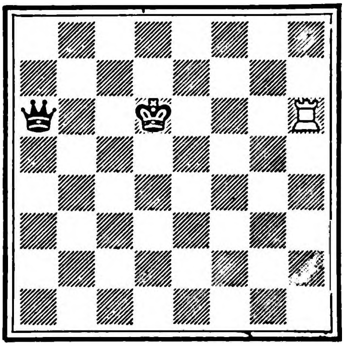


1.	P—Kt 8 (Q) ch	K × Q
2.	K—K 6	K—R 1
3.	K—B 7	P—K 4
4.	B—Kt 7 mate	

3. THE ROOK

Besides its capacity for ordinary positional manœuvres, the Rook has considerable powers of attack. The most obvious is its ability to attack several pieces placed on the same rank or file. The following diagram illustrates this in its crudest form.

Diag. 35



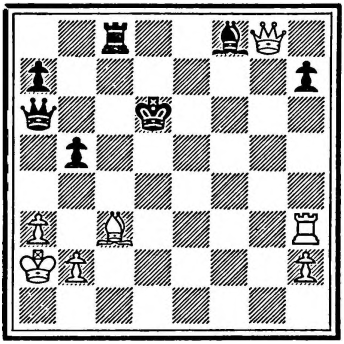
The Rook can also effectively attack other units (two pawns, B and Kt, two Bishops, etc.), when they are posted on the same rank or file, by occupying that rank or file either on the outside of the two pieces to be attacked, or between them.

Unless one, or in some cases both the units attacked, can be guarded, one of them is lost. A method of salvation is for one of the pieces to make, on the next move, an attack of greater urgency (e.g. attack on the

Queen, a check, a mating threat), which gives the second piece a chance to escape also. This elementary stratagem is frequently overlooked by the average player, perhaps because of its obvious simplicity.

This double attack by the Rook is often the result of more or less complicated combinations. One simple tactical device in Diagram 36 speaks for itself.

Diag. 36



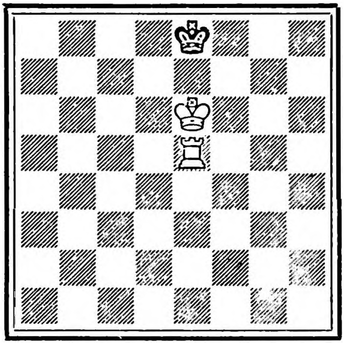
1.	Q×B ch	R×Q
2.	R—R 6 ch	

and White recovers the Queen and has won a Bishop. The attack of the Rook at R 6 was quite obvious. As this was prevented by the Bishop, its elimination called for but little imagination.

One of the major characteristics of the Rook is its ability to mate on an outside rank or file, provided the hostile King is debarred from access to the three squares immediately in front of him (by their being obstructed by his own forces, or under the control of the enemy, e.g. the hostile King in opposition).

The following simple problem will incidentally illustrate the value of a waiting move (the Rook is particularly well fitted for its use). It also shows a simple form of *Zugzwang.*

Diag. 37



White to play and mate in three moves.

1.	R—K B 5	K—Q 1
2.	R—B 5	K—K 1

Now the Kings are again in opposition, but the Rook can occupy the eighth rank.

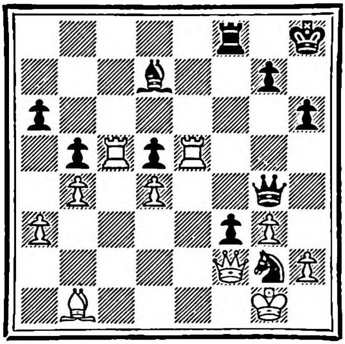
3. R—B 8 mate

This mate on the eighth rank has been the theme of many beautiful combinations. The outward sign of its possibility is the position of the opposing King on his first rank with the three squares in front (in the corner only two) inaccessible to him. The presence of one or more of his own pieces on that rank is, as will be seen, no definite guarantee of his safety.

In Diagram 38 the black King is obstructed by his K Kt P, and his R 2 is controlled by the white K B. On the other hand, there is a black Rook on the same rank, and the black Bishop prevents the white Rooks from reaching the eighth rank. This Bishop, having to guard both White's Q B 8 and K 8, is, however, *overloaded*. The way in which White lures or forces the defending pieces from their favourable posts is most ingenious.

Diag. 38

SPIELMANN



H. WOLF

(Mährisch-Ostrau 1923)

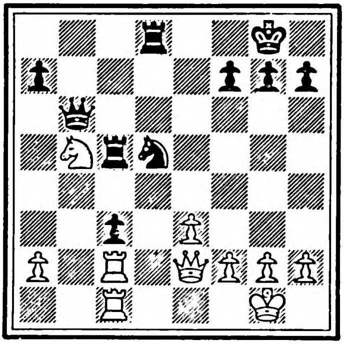
1.	P—R 3	Q×R P
2.	Q×P	Resigns

White threatens 3 Q×Kt, or 3 Q×R mate. If 2 ... R×Q; 3 R—B 8 ch, B×R; 4 R—K 8 ch, and mate next move.

Much the same state of things obtains in Diagram 39 White's King is in the required position, but his rank seems much more strongly guarded. A number of skilful deflecting manœuvres and sacrifices clear White's first rank, Black's third move, in particular, being a perfect gem.

Diag. 39

CAPABLANCA



BERNSTEIN

(St. Petersburg 1914)

1.	Kt × B P	Kt × Kt
2.	R × Kt	R × R
3.	R × R	Q—Kt 7

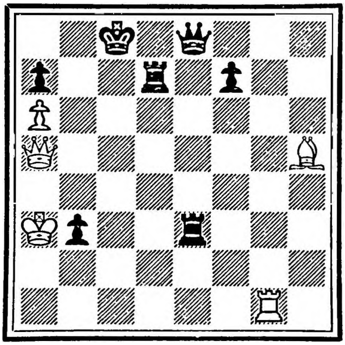
Here 3 ... Q—Kt 8 ch; 4 Q—B 1, R—Q 8; does not work because of 5 R—B 8 ch, etc. But now Black's Queen threatens both Q and R. If 4 Q × Q, R—Q 8 mate.

4.	Q—B 2	Q × Q
5.	R × Q	R—Q 8 mate

A similar combination occurs in Diagram 40, but here White must first drive the black King into the required mating position. The ensuing deflecting sacrifices are truly delightful.

Diag. 40

AMATEUR



DURAS

1. R—B 1 ch K—Kt 1
2. Q—Kt 4 ch K—R 1

The required position is reached.

3. B—B 3 ch

Deflecting a Rook.

3. ... ... R×B
4. Q—K 4 ch

Deflecting the Queen.

4. ... ... Q×Q
5. R—B 8 mate

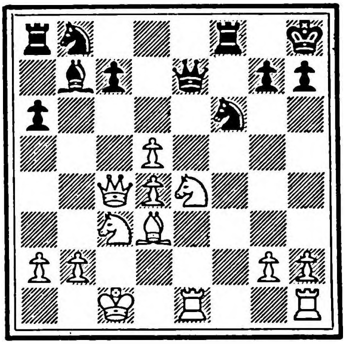
Quod erat demonstrandum.

In the next diagram the black King is in the required position, but the black K R and K Kt together with his Queen seem to guard the last rank sufficiently to allow the Q side pieces to be developed in time.

Morphy solves the problem in a masterly manner.

Diag. 41

MONGREDIEN



MORPHY

(Paris 1859)

1.	Kt × Kt	Q × Kt
2.	KR—B 1	Q—Q 1
3.	R × R ch	Q × R

Now White has eliminated the black K R and Kt, leaving only the black Queen to guard her first rank. But Black must not be allowed the opportunity of developing his Q Kt.

4. Q—Kt 4

A magnificent *deflecting* sacrifice threatening the Q B at the same time. If 4 ... Q × Q; 5 R—K 8 ch, and mate to follow.

4. ... ... Q—B 1

He thinks he is guarding the Bishop.

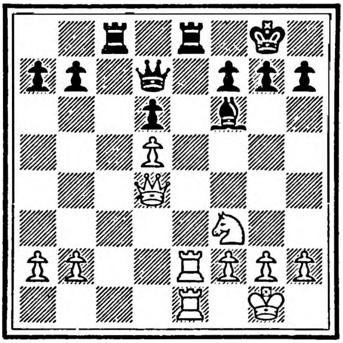
5. Q × B

Another magnificent deflecting sacrifice. Black resigns because if 5 ... Q × Q; 6 R—K 8 mate, and if 5 ... Kt—Q 2; Black is a piece down with a hopeless position.

In the preceding example, we have seen how in certain circumstances the attacker can make reckless and reiterated offers of sacrifices in order to deflect or lure the defenders from the last rank, incidentally with the possibility of material gain. The next position shows transcendental play of this type.

Diag. 42

TORRE



ADAMS

(New Orleans 1920)

Black's first rank seems strongly guarded, but

1. Q—K Kt 4 Q—Kt 4

If ... Q×Q; 2 R×R ch, etc.

2. Q—Q B 4

Startling play. Neither the Rook nor the Queen can capture.

2. ... ... Q—Q 2

3. Q—B 7

An amazing situation. Black still cannot capture the Queen.

3. ... ... Q—Kt 4

4. P—Q R 4 Q×R P

5. R—K 4

Neither R nor Q can capture this Rook. If 5 ... R×R; 6 Q×R ch, R—K 1; 7 Q×R ch, Q×Q; 8 R×Q mate.

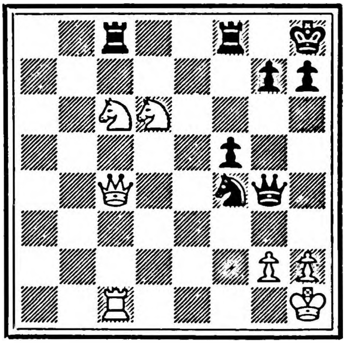
5. ... ...   Q—Kt 4
6. Q×Kt P   Resigns

The black Queen has no resource.

The next two examples are end game studies showing slightly different aspects of the same theme. The first one by Ercole del Rio (Modena 1750) requires the elimination by White of some of his own forces, leading again to a R mate on the eighth rank.

Diag. 43

STUDY BY ERCOLE DEL RIO



1. Q—Kt 8 ch   K×Q

If 1 ... R×Q; White has a smothered mate.

2. Kt—K 7 ch   K—R 1
3. Kt—B 7 ch

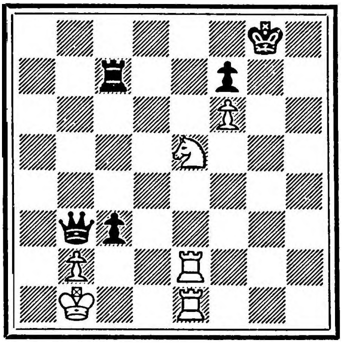
Disconnecting the Rooks.

3. ... ...   R×Kt
4. R×R ch and mate next move.

The next position, a final example of the eighth rank mate, is notable for the Kt sacrifice, an *obstructive sacrifice*, forcing Black to a self-block of a prospective flight square.

Diag. 44

STUDY BY STAMMA



1. R—Kt 1 ch K—B 1

If 1 ... K—R 2; 2 R—R 2 mate.

2. Kt—Q 7 ch R×Kt
3. R—K 8 ch K×R
4. R—Kt 8 mate

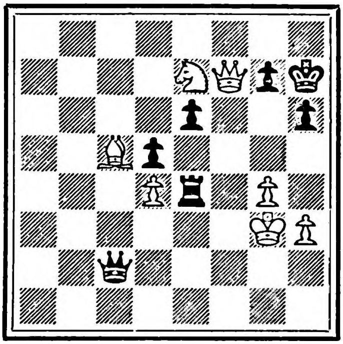
Although a Rook can effect a mate on an outside file in the same way as on the eighth rank, it happens but seldom, as the hostile King, when there, is far less likely to be obstructed by his own forces (as, for instance, on his first rank by three pawns after castling). The Rook will hardly ever be able to mate on a file without some aid from his own forces.

The next position is an instructive example of this mate. Black, himself threatened with mate, has a combination which for sheer neatness and skill is hard to beat.

1.	... ...	R—K 6 ch
2.	K—R 4	Q—B 7 ch
3.	Q×Q	P—Kt 4 ch
4.	K—R 5	R×P ch
5.	Q—R 4	R×Q mate

Diag. 45

GRIFFITH



CLARK

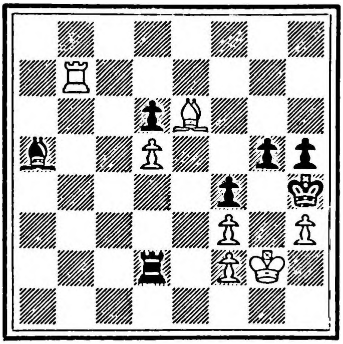
(London 1908)

Black to play

The next diagram illustrates an ingenious combination by White in which the threatened mate on the file is a means to an end. Black is able to parry the threat, but has to concede a winning advantage elsewhere.

Diag. 46

RUBINSTEIN



YATES

(Moscow 1925)

1.	B—Kt 4	B—Kt 3

If 1 ... P×B; 2 R—R 7 mate.

2.	R×B	P×B
3.	RP×P	R—Kt 7

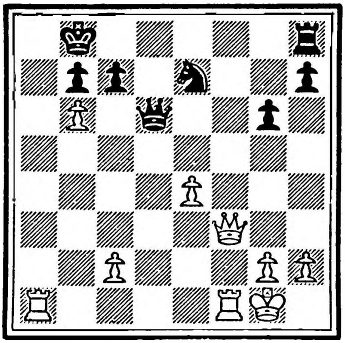
After 4 R×R, Black is stalemated.

4.	R—B 6	R—Kt 8
5.	R—B 4	R—K 8
6.	R—K 4	R×R
7.	P×R	K×P
8.	P—K 5	Resigns

In the following example the line of play actually chosen led to a R mate on the rank. Curiously enough, an alternative variation results in a mate on the file.

Diag. 47

N.



DÖTSCH

1.	Q—B 8 ch.	R × Q
2.	R × R ch	Kt—B 1
3.	R—R 8 ch	K × R
4.	R × Kt mate	

The alternative was:

1.	Q—B 8 ch	Q—Q 1
2.	R—R 8 ch	K × R
3.	P × P	Q × Q
4.	R—R 1 mate	

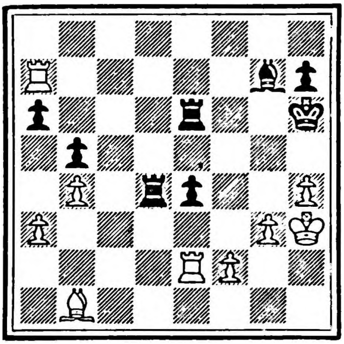
If a Rook on the eighth rank can be deadly, it can also be most effective on any other rank or file. In that respect it is far more powerful than the Bishop, for the King can cross an opposing Bishop's open diagonal, but not a Rook's open rank or file.

Place a King on the fourth rank, with an adverse Rook on the fifth, and the fourth rank becomes, for all practical purposes, the King's last rank, and the dangers that beset him near the edge of the board are duplicated here.

Diagram 48 is a splendid illustration of this point.

Diag. 48

GRÜNFELD



RUBINSTEIN

(Semmering 1926)

1.	B × P	R (Q 5) × B
2.	R × R	R × R
3.	R × P ch	K—R 4
4.	P—B 3	Resigns

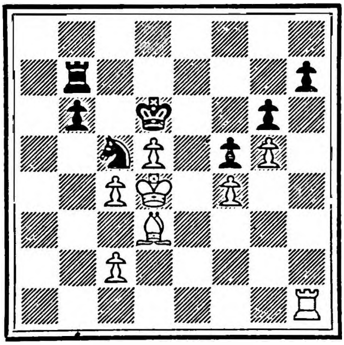
Black cannot avoid mate by 5 P—Kt 4, except at ruinous cost. A splendidly imaginative and clear-cut combination.

The occupation of the seventh rank by a Rook has become a fetish amongst chess experts. The reason is not far to seek. On the seventh rank a Rook can confine the opposing King to the last rank, and it can effect a lateral attack on adverse pawns which may still be on their original squares. The pawns are least fitted to resist a lateral attack on that rank, as they cannot protect each other. Advanced pawns can be taken in the rear. Very frequently most complex evolutions, comprising at times material sacrifices, have no other purpose but the occupation of the seventh rank.

Such a complicated manœuvre is illustrated in Diagram 49.

Diag. 49

YATES



TARTAKOWER

(New York 1924)

1. B×P R—KB2

If 1 ... P×B; 2 R—R 6 ch, K—K 2; (or 2 ... K—B 2; 3 R×P ch, K—Kt 1; 4 P—Kt 6, winning) 3 R×P ch, K—B 1; 4 R—R 6, Kt—Q 2; 5 P—Q 6, and wins.

2. R—Q Kt 1 K—B 2
3. P—Q 6 ch K—Q 1

If 3 ... K×P; 4 R×P ch, K—B 2; 5 R—B 6, R×R; 6 P×R, P×B; 7 K×Kt, K—Q 2; 8 K—Q 5, P—R 4; 9 P—B 5, P—R 5; 10 P—B 6 ch, and wins.

If 3 ... K—B 3; (or 3 ... K—Kt 2;) 4 B—K 4 ch, Kt×B; 5 K×Kt, R—Q 2; 6 K—K 5, R—Q 1; 7 R—Q 1, etc.

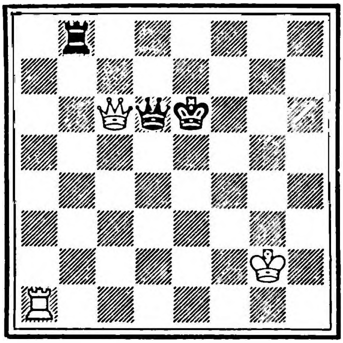
4. B—R 3 R×P ch
5. K—Q 5 Kt—Q 2
6. R—Q R 1 K—B 1
7. R—R 7

The *seventh rank.* Black resigns.

Protection of a piece by the King is often illusory, if a check by a Rook can force him away from his rank or file.

In the elementary case shown in Diagram 50 White plays 1 R—K 1 ch, and Black's Queen is lost. Two other typical cases arise if the white Rook is placed at K B 5, (1 R—B 6 ch,) or at K R 5 (1 R—R 6 ch,) though it is well to remember that in a well-conducted game they could occur only in a far more subtle and hidden manner, or as the result of a deep-laid plot.

Diag. 50

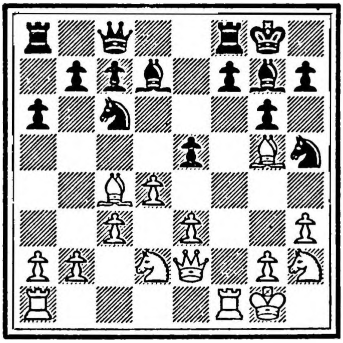


The position in Diagram 51, which illustrates the point, is a complex one. Besides the deviation check shown in the preceding diagram, we have a number of additional stratagems (pawn fork, unmasking by a pawn, and finally a R pin).

Little need be said about a pin by the Rook. As in the case of the Bishop pin, the pinned piece must be attacked more times than it can be defended, and is lost. But a piece of lower value is better for the purpose of pinning, the greater importance of the Rook (or Queen) as a pinning piece giving the defender better opportunities for counter-measures of all kinds.

Diag. 51

BLÜMICH



ALEKHINE

(Dredsen 1926)

1. R × P

White could have won a piece by 1 Q—B 3, followed by 2 P—K Kt 4. But the combination in the text is much more brilliant, and very instructive as well.

1. ... ... R × R
2. B × R ch K × B
3. Q—B 4 ch B—K 3

After 3 ... K—B 1; White's Q R gets into play with deadly effect.

4. P—Q 5

The pawn fork. If now 4 ... B—Q 2; 5 P × Kt dis. ch, B—K 3; 6 P × P, etc.

4. ... ... B × Q P
5. R—B 1 ch

The deviation check which settles the issue.

If now 5 ... B—B 3; 6 Q—K R 4, and White can bring additional forces to bear on the pinned piece.

5.	... ...	Kt—B 3
6.	Q×B ch	Q—K 3
7.	Q—B 3	Q—B 4
8.	B×Kt	Resigns.

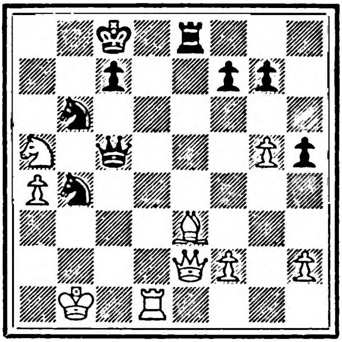
He must lose a piece after 9 Kt—Kt 4, or 9 Kt—K 4.

The following simple position shows how a pin by a Rook can be countered.

Black's Queen is *en prise* to the Bishop, but the Bishop is pinned by a Rook. 1 B×Q, R×Q; 2 B×Kt (Kt 4), R×P; and Black can still defend himself.

Diag. 52

SPIELMANN



DURAS

(Vienna 1907)

1.	R—Q 8 ch	

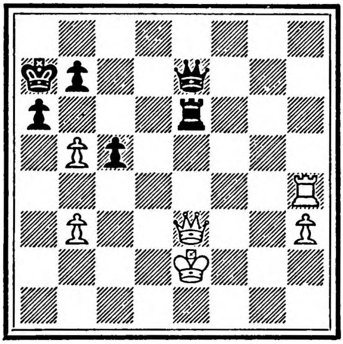
If now 1 ... R×R; 2 B×Q, and if 1 ... K×R; we have the Kt fork which we know so well.

1.	... ...	K×R
2.	Kt—Kt 7 ch	Resigns

A very effective, and perhaps the most attractive method of dealing with a R pin is to establish a counter-pin. The following end game study by Rinck illustrates the idea very clearly. White's Queen is pinned and appears to be lost.

Diag. 53

STUDY BY RINCK



1. P—Kt 6 ch

Luring the King to his third rank. Black cannot play 1 ... K—Kt 1; 2 R—R 8 ch, nor can the Rook capture the pawn, being itself pinned by the white Queen.

1. ... ... K×P
2. R—R 6

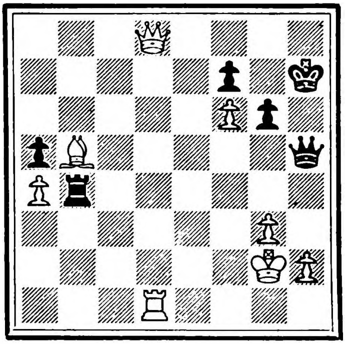
The counter-pin. The black Rook is now pinned from two sides and is lost. White has neatly turned the tables.

The position in Diagram 54 shows that the brilliant inspirations which form the basis of end game studies can also occur in practical play.

White is a Bishop ahead and appears to have a won game. But it is Black's move.

Diag. 54

ZECK



TRAVIN

(Leningrad 1933)

1.	R—Kt 7 ch

with a threat of mate.

2. R—Q 2

All seems secure.

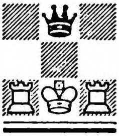
2.	Q—Q 8

the counter-pin. Tableau!

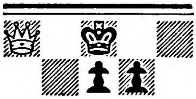
4. THE QUEEN

THE Queen's ability to inflict a mate in certain positions, in which a Rook could give check only, is worthy of notice. This can be seen in Diagrams I and II. Of the greatest importance, in the latter case, is the fact that the Q can reach the mating square from three directions (two diagonals and a file), whilst the Rook could give a modest check from a vertical direction only.

Diag. I

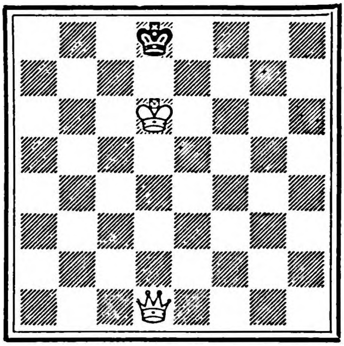


Diag. II



This mate is the subject of the following easy problem. To the uninitiated may be said that the first question should not be, what can we do with our pieces, but what is Black's next move. He has a choice of two first moves 1 ... K—B 1; and 1 ... K—K 1. The white Queen must after the first move be in a position to mate in either case, as a King's move with dis. ch by White clearly leads to nothing. In the position given, but with the black King at K 1, White mates by Q—K Kt 8, if at B 1, the mate would be at Q R 8. The first move by White must therefore make both these moves possible; it is a question of *angles* and *focal point.*

Diag. 55



White to play and mate in two.

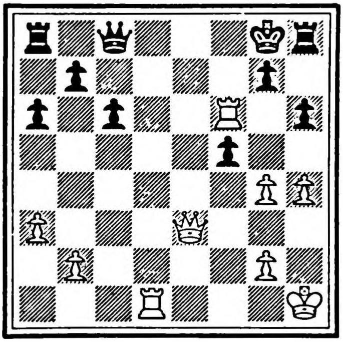
1. Q—Q 5 K—K 1
2. Q—Kt 8 mate

or

1. Q—Q 5 K—B 1
2. Q—R 8 mate

Diagram 56 illustrates the mate shown in diagram I. After a diagonal check the black King is forced into the required position. The problem then is only one of deflecting the black Q and K Kt P.

Diag. 56



White to play and mate in four.

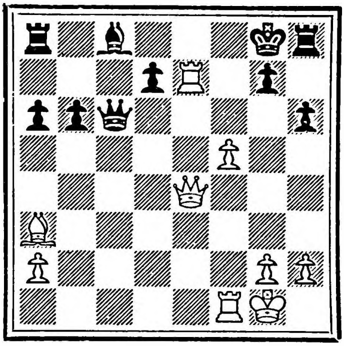
1. R—Q 8 ch Q×R

If 1 ... K—R 2; 2 R×P ch, P×R; 3 Q—K 7 ch, and mate next move.

2. Q—K 6 ch K—R 2
3. R×P ch P×R
4. Q—B 7 mate

A simple combination of the same type occurs in the next example. Again the black K Kt P must be eliminated, this time by a direct sacrificial capture, and there are no other complications. The whole effect, however, is very pleasing.

Diag. 57



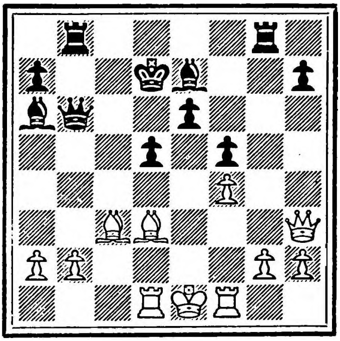
MORPHY

1. R×P ch	K×R
2. Q—K 7 ch	K—Kt 1
3. Q—B 8 ch	K—R 2
4. Q—B 7 mate	

A similar mate is effected by Black in the next illustration, but here the preliminary manœuvres are very subtle, and difficult to find. The white King is in the required position, but the Q on the third rank must be deflected. It is Black's turn, and his first move is most ingenious.

Diag. 58

MIESES



REGGIO

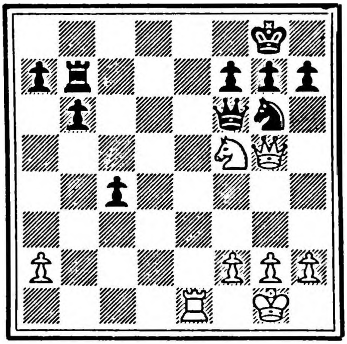
(Monte Carlo 1903)

1.	R—Kt 6
2. Q×R	B—R 5
3. Q×B	Q—K 6 ch and mate next move.

The Q mate shown in Diagram II (p. 48) finds a striking illustration in the following position. It is hard to credit that this complicated and ingenious combination occurred in one of 26 simultaneous blindfold games by the world champion!

Diag. 59

FREEMAN



ALEKHINE

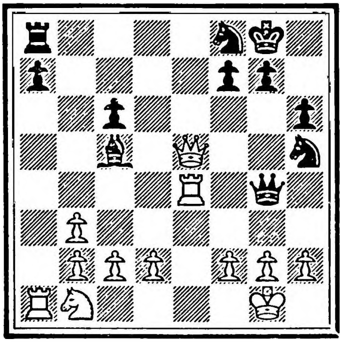
(New York 1924)

1.	R—K 8 ch	Kt—B 1
2.	Kt—R 6 ch	Q × Kt (forced)
3.	R × Kt ch	K × R
4.	Q—Q 8 mate	

The next position shows a mate on the eighth rank, effected again by the black Queen travelling on a diagonal. In the diagram, the white K R can interpose, supported, as it is, by the Queen. Deflecting the Queen from the K file must therefore be Black's first object.

Diag. 60

WILLIAMS



WAYTE

(London 1851)

Black to play

1. ... ... Kt—B 5
2. P—Kt 3

If 2 R or Q × Kt, Black mates in two.

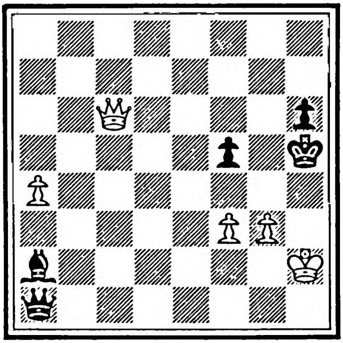
2. ... ... B—Q 3

Resigns

If White's Queen leaves the K file, Black mates in two by 3 ... Q—Q 8 ch; etc.

In the last example we have seen the Queen reaching a crucial square by a Bishop's move, in order to wreak destruction as a Rook. In the next diagram the white Queen reaches the critical square by a Rook's move and—*mirabile dictu*—effects a Bishop's mate of the special type discussed on pp. 24–28.

Diag. 61



1. Q—K 8 ch K—Kt 4
2. P—B 4 ch K—Kt 5

If 2 ... K—B 3; 3 Q—R 8 ch, winning the Queen.

3. Q—K 2 mate

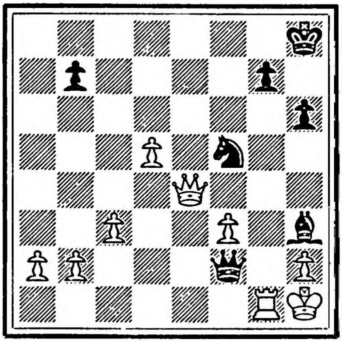
It must be added that those moves did not occur in the game. White played 1 Q—Kt 5, and lost! *Aliquando dormitat*. . . .

We have seen that it is difficult for a Rook to effect a mate, unaided on an outside file. A Queen is more suitable to this end, partly because she can reach this file both diagonally and horizontally, and also because, when giving check on the R file at one square's distance, she cuts off the opposing King's diagonal flight square, as shown in Diagram 62.

This example shows a mate on a R file, brought about by a comparatively simple, but pretty combination.

Diag. 62

ANDRESEN



N.

Black to play

1.	... ...	B—Kt 7 ch
2.	R×B	Q—B 8 ch
3.	R—Kt 1	Kt—Kt 6 ch
4.	P×Kt	Q—R 6 mate

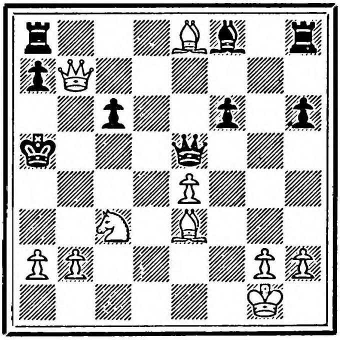
The *modus operandi* is not difficult once imagination has shown the way.

The next diagram shows a mate on the R file and is a fine example of Blackburne's combinative powers. The manner in which Black is forced to obstruct his own King's flight squares is most instructive.

The position is from one of ten simultaneous blindfold games!

Diag. 63

N.



BLACKBURNE

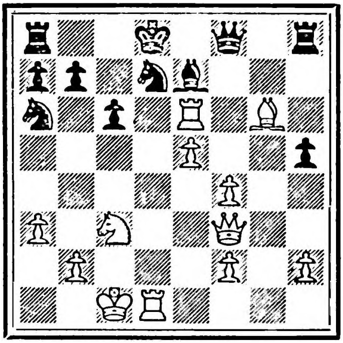
(Kidderminster 1863)

1. P—Kt 4 ch Compulsory.	B×P
2. B—Kt 6 ch Compulsory.	P×B
3. Q×R mate	

The power of the Queen, acting as she does, at will, as a Rook or a Bishop and combining at all times the power of both, makes it an essential of sound strategy to give full scope to her mobility. To employ her, except in extreme cases, in guarding a pawn, pinning a Knight or in watching the last rank, is extremely short-sighted. The next three positions illustrate the proper handling of the Queen.

Diag. 64

HELLING



SCHLAGE

1. R × P

A heavy sacrifice, which, however, brings the Queen *in medias res.*

1. ... ... P × R
2. Q × B P

Threatening R, Q Kt or mate.

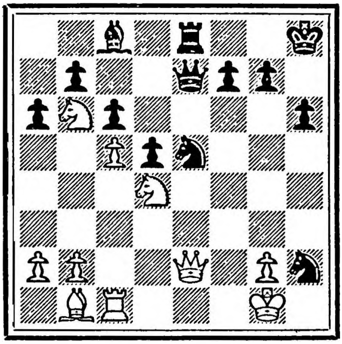
2. ... ... Kt—Kt 1
3. R × Kt ch Kt × R
4. Q × R ch and wins.

(4 ... K—B 2; 5 Kt—Q 5 mate.)

In Diagram 65, Black, who has the move, very skilfully succeeds in giving full scope to the power of his Queen, whose every move contains threats in all directions.

Diag. 65

H. WOLF



RÉTI

(Teplitz-Schönau 1922)

1.	... ...	Kt (K 4)—B 6 ch
2.	P × Kt	Q—Kt 4 ch

Unmasking Black's Rook and threatening the white Rook.

3.	K × Kt	R × Q ch
4.	Kt × R	Q—K 4 ch

Again a double threat.

5.	Kt—Kt 3	Q × P ch

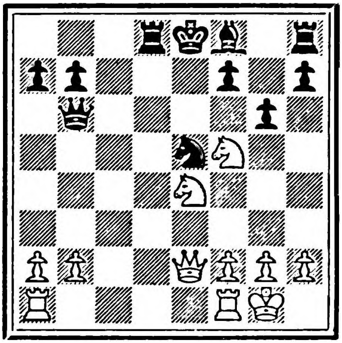
And wins the Rook or the Bishop.

Resigns

The next position occurred in a simultaneous performance by Dr. Alekhine. The combination contained therein would be creditable in normal circumstances. The power of the Queen could find no more convincing illustration.

Diag. 66

KUSSMAN



ALEKHINE

(New York 1924)

1. Q—Kt 5 ch Kt—Q 2

If 1 ... Q×Q; 2 Kt—B 6 mate

2. R—K 1

Threatening mate by 3 ... Kt—B 6 db. ch.

2. ... ... B—Kt 5
3. Kt—B 6 db. ch K—B 1
4. Kt×Kt ch R×Kt
5. Q—K 5 Resigns

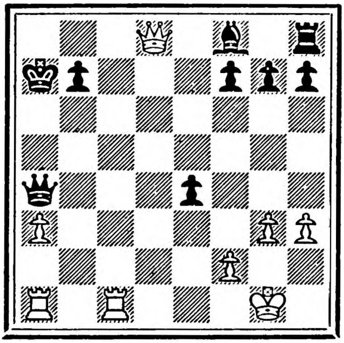
White has three distinct and separate threats of mate!

The unbounded capacity of the Queen to give checks from all angles is at times very useful, and many a seemingly lost game has been retrieved by the unexpected resource of a perpetual check.

In Diagram 67 it is Black's move. He is the exchange down, his Bishop is pinned, and there is no obvious reply to the threatened R—B 8, threatening mate.

Diag. 67

MIESES



LEONHARDT

(Match, London 1905)

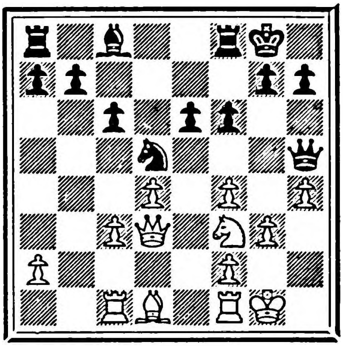
1.	... ...	B—B 4
2.	Q×R	B×P ch
3.	K×B	Q—Kt 6
4.	Q—Q 8	Q—B 6 ch
5.	K—K 1	Q—K 6 ch
6.	K—Q 1	Q—Kt 8 ch
7.	K—Q 2	Q—B 7 ch
8.	K—B 3	Q—B 4 ch

Draw

A similar state of affairs obtains in the next position. Positionally White has a clear advantage. His pawn formation holds the centre, there is a masked attack on Black's Queen and Black's Q B has no outlet. A perpetual check is the saving clause.

Diag 68

CAPABLANCA



JANOWSKI

(New York 1924)

Black to play

1. … … … Kt × K B P
2. P × Kt Q—Kt 5 ch
3. K—R 1

If 3 K—R 2, Q × B P ch; winning the Q R.

3. … … … Q—R 6 ch
4. K—Kt 1

If 4 Kt—R2, Q × Q; etc.

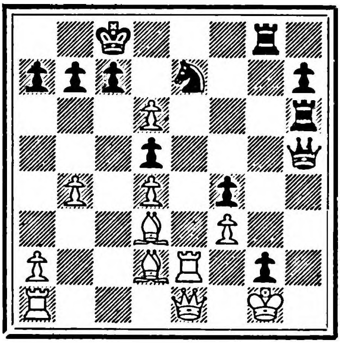
4. … … … Q—Kt 5 ch

Draw

The next position is shown as a curiosity. A double check by two Queens is not often seen and occurred here as a possibility only.

Diag. 69

SPIELMANN



BURN

(Breslau 1912)

Black to play

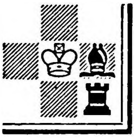
1. … … … Q—R 7 ch
2. K—B2 P—Kt 8 (Q) db. ch mate

5. THE KING

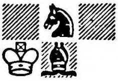
It may strike the reader as strange that the King should be expected to take an active part in any sort of combination, except perhaps in an end game, in which combinations are in any event of rare occurrence.

Indeed, as the forces engaged in a combination are expected to take risks and the safety of the King must in no circumstances be jeopardized, the cases in which a King plays a principal rôle are few and far between.

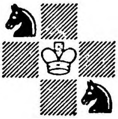
Diag. III



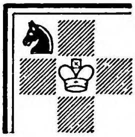
Diag. IV



Diag. V



Diag. VI



We have said that combinations depend in the main on the characteristics of the different pieces. It is not generally realized that the King possesses powers peculiar to himself and which are shared only by the Queen. He can at will move on a file, rank or diagonal, thus uniting the power of a Rook and of either Bishop, although restricted as to distance. This enables the King, in given circumstances, to get the better of two pieces as in Diagrams III—V. In Diagram VI he even captures a Knight single-handed, where a Rook would merely blockade it.

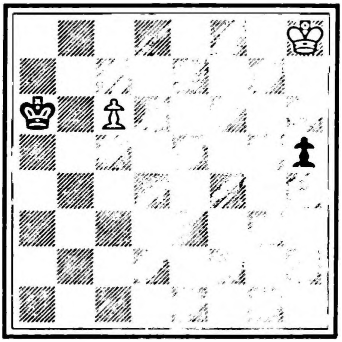
Not the least important characteristic of the King is his ability to move from one part of the board to another by various routes in the same number of moves. For instance, a King can move from K Kt 7 to K Kt 1 in six moves. But he can, defying the laws of geometry, make his way towards his object in zig-zag fashion, making sundry threats on the way, in the same number of moves. He can even make a grand tour via the centre K Kt 7—Q 4—K Kt 1 and still take only six moves to get there. This gives him the option to change his mind on the way if he finds any mischief to be done elsewhere.

We cannot refrain from giving a much-quoted example by Réti.

Black's R P is on the way to his queening square, three squares ahead of the white King. What can White do?

Diag. 70

STUDY BY RÉTI



1. K—Kt 7 Not 1 K—R 7.	
1.	P—R 5
2. K—B 6	P—R 6
3. K—K 6	P—R 7
4. P—B 7	K—Kt 2
5. K—Q 7	P—R 8 (Q)
6. P—B 8 (Q) ch	

As soon as White's King on his diagonal journey was near enough to his own pawn, he changed his mind and altered his itinerary.

Let us try again.

1.	K—Kt 7	P—R 5
2.	K—B 6	K—Kt 3
3.	K—K 5	K×P
4.	K—B 4	P—R 6
5.	K—Kt 3	

—and miraculously White's King has caught up with the dangerous pawn.

Let us try once again.

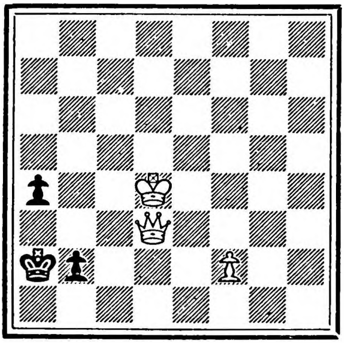
1.	K—Kt 7	K—Kt 3
2.	K—B 6	P—R 5
3.	K—K 5	P—R 6
4.	K—Q 6	P—R 7
5.	P—B 7	K—Kt 2
6.	K—Q 7	P—R 8 (Q)
7.	P—B 8 (Q) ch	

Chess magic!

The next example is a negative one in that White did not allow for the King's option of moving diagonally or vertically. He would otherwise have selected the obvious winning move 1 Q—B 2. (e.g. 1 ... P—R 6; 2 K—B 3, K—R 8; 3 K—Kt 3, P—Kt 8 (Q) ch; 4 Q×Q ch, K×Q; 5 K×P, K—B 7; 6 P—B 4, and wins.) *

Diag. 71

MARSHALL



YATES

(Carlsbad 1929)

1.	K—B 4	P—Kt 8 (Q)
2.	Q×Q ch	K×Q
3.	K—Kt 4	K—Kt 7

---

* Mr. E. G. R. Cordingley points out that White has a win by 1 Q—B 2, even without his pawn. We leave our readers to work it out.

Had Black impulsively played 3 ... K—B 7; he could not have caught the white pawn which would have queened undisturbed. But now the threat is 4 ... P—R 6; winning! White must waste a move capturing the R P,

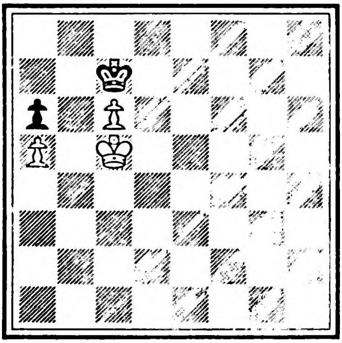
4. K×P K—B 6

and Black is in time to catch the pawn.

The play by the King on files, ranks and diagonals is of great importance for the end game, as it enables him to gain or lose a move. Although the following example is not strictly speaking a combination, it is of sufficient importance to be included here, and the point can easily arise in combinative play. In this position White wins easily if it is Black's move. As it is White's move, he must try to obtain the identical position with Black to play. This he achieves by a triangular journey, which Black is unable to imitate.

Diag. 72

ALAPIN



FAHRNI

(Carlsbad 1911)

1. K—Q 5 K—B 1

It is a well-known principle of pawn promotion that Black loses by 1 ... K—K 1; 2 K—K 6, K—B 1; 3 P—B 7.

2. K—B 4 K—Kt 1

If 2 ... K—B 2; 3 K—B 5 and White having completed the triangle, the original position is re-established with Black to move. But the text move only delays this consummation.

3.	K—Q 4	K—B 1
4.	K—Q 5	K—B 2
5.	K—B 5	

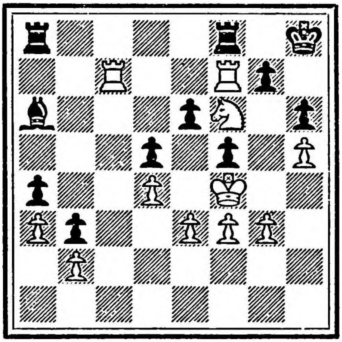
and White wins.

The next example is one of the champion's inimitable conceptions. We see the King, in the middle of the board, taking an active part in a mating combination!

It goes without saying that such play requires extreme care lest the venturesome King should come to grief in the process.

Diag. 73

YATES



ALEKHINE

(London 1922)

1. R×P

Threatening mate.

1. ... ... R×Kt

Black appears to be safe, but

2. K—K 5 Resigns

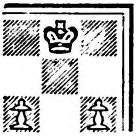
The King has caught a Rook in the middle of the board. If 2 ... either Rook to K B 1; there is a mate in two.

6. THE PAWN

Pawn play gives rise to most intricate manœuvres, and countless ingenious and fascinating studies have been composed on this theme, many of which go far beyond the scope of practical play.

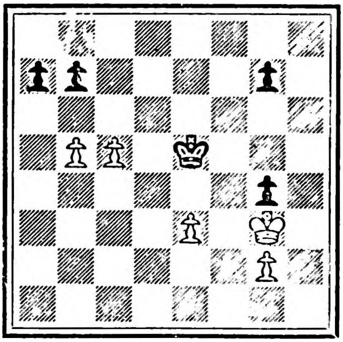
It is necessary, in order to conceive or even to understand this type of end game combination, to be thoroughly conversant with the principles of pawn play. For instance, anyone not familiar with the position in Diagram VII in which the King cannot capture either pawn (1 ... K—R 2; 2 P—B 7, or 1 ... K—B 2; 2 P—R 7,) could not readily imagine the stratagem used in Diagram 74.

Diag. VII



Black to play

Diag. 74



1. P—K 4

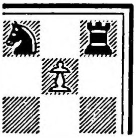
If now 1 ... K×P; 2 P—B 6, and White will queen. If 1 ... P—R 3; (or R 4) 2 P—B 6, wins equally. (E.g.

1 ... P—R 4; 2 P—B 6, P×P; 3 P—Kt 6, K—Q 3; 4 P—K 5 ch, K—Q 2; 5 P—K 6 ch, etc.)

If after 1 P—K 4, Black play ... K—K 3; we have the interesting sequel 2 K—B 4, P—R 3; 3 P×P, P×P; 4 K—K 3, and the white King will catch the R P. In the meantime we have the position depicted in Diagram VII, in which the black King cannot capture either pawn. White wins easily.

A pawn fork such as depicted in Diagram VIII is particularly awkward to meet because of the relatively small value of the unit effecting the fork; place a white Bishop in place of the pawn, and Black, by playing 1 ... R—Kt 1; evades all loss. It would be merely an exchange.

Diag. VIII

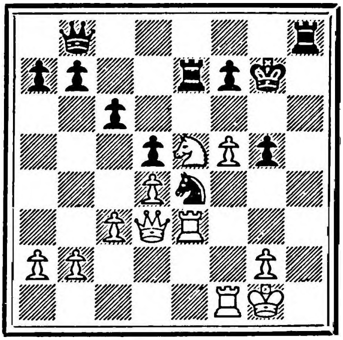


The pawn fork is of course easily foreseen and prevented, except where it is a component part of some deep plot or sacrificial combination.

In Diagram 75 the fork by 1 P—B 6 ch, advertises itself. At present it is prevented by the black Knight.

Diag. 75

RODATZ



SCHÖNMANN

(Hamburg 1930)

1. R×Kt

Eliminating the Knight

1. ... ... P×R

But now White's Queen is *en prise*. Nevertheless:

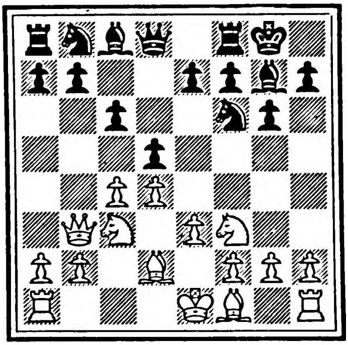
2. P—B 6 ch K—Kt 1

3. Q—Kt 3 Resigns

For not only the capture of the Rook, but mate is threatened as well.

The next two examples of a pawn fork are from the openings. They occur within the first ten moves.

Diag. 76



After the initial moves 1 P—Q 4, P—Q 4; 2 P—Q B 4, P—Q B 3; 3 Kt—K B 3, Kt—B 3; 4 P—K 3, P—K Kt 3; 5 Kt—B 3, B—Kt 2; 6 Q—Kt 3, Castles; 7 B—Q 2, the position in Diagram 77 is reached. The sequel is:

7.	... ...	Kt—K 5
8.	P×P	Kt×Kt
9.	P×P	

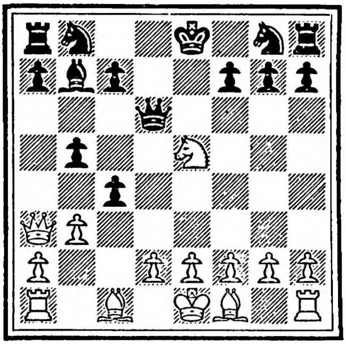
and because of the threatened pawn fork at Q Kt 7, White has won a most valuable pawn. (If 9 ... Kt—K 5; 10 P×P, B—K 3; 11 P×R (Q), B×Q; and White has won a Rook).

The next example shows what might have happened in the game, had Black bethought himself of the power of a pawn fork. After the moves: 1 Kt—K B 3, P—Q 4; 2 P—B 4, P×P; 3 Kt—R 3, P—K 4; 4 Kt×K P, B×Kt; 5 Q—R 4 ch, P— Kt 4; 6 Q×B, B—Kt 2;

7 P—Q Kt 3, Q—Q 3; the position in Diagram 77 was reached.

Diag. 77

ED. LASKER



TORRE

(Chicago 1926)

8. B—Kt 2

Guarding the threatened Knight.

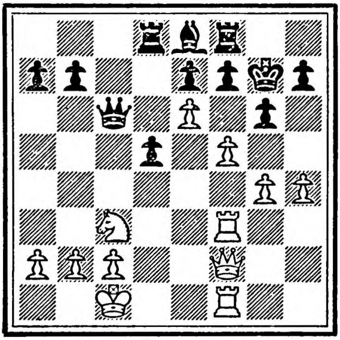
8. ... ... P—B 6

The fork! White can resign; for if 9 P×P, Q×Kt; and if 9 B×P, Q×Q; and finally if 9 Q×Q, P×Q; and White must lose a piece.

One more illustration of a pawn fork is given below. It is, in fact, an unusual example of two consecutive forks. "One thing led to another . . ."

Diag. 78

HILSE



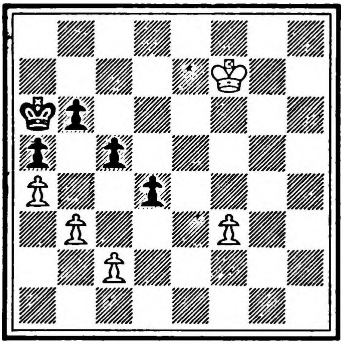
SCHÖNMANN

1. P—B 6 ch P×P
2. P—K 7 Resigns

The next three diagrams illustrate the art of forcing a pawn through. The first example, a simple one, shows that a pawn majority on one wing can be of more value than a single passed pawn, provided that the foremost pawn is sufficiently advanced. The procedure is simple, but requires care. It is Black's move.

Diag. 79

SUBAREFF



GRIGORIEFF

(Russian Championship 1926)

1. ... ... P—Kt 4
2. P×P ch K—Kt 3

The reason why Black refrains from taking the pawn will become clear later on.

3. K—K 6 P—R 5
4. P×P

Had Black captured the pawn on move 2, he would now be in check, and would lose a *tempo*.

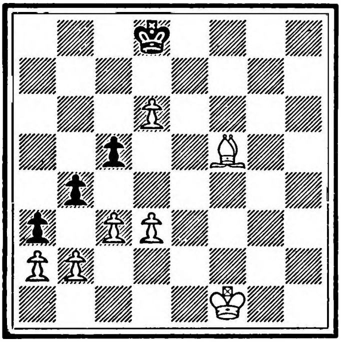
4. ... ... P—B 5
5. P—B 4 P—Q 6 and wins.

Diagram 80 again shows a simple win for Black, although it would be easy to make a mistake.

It is Black's move. The impulsive 1 ... R P×P; fails on account of 2 P—Q 4, Kt P×P; 3 P×P, and Black is lost.

Diag. 80

SCHMIDT



VAN NÜSS

Black's winning move is

1. ... ... P—Kt 6
Resigns

If 2 R P×P, P—R 7; etc. If 2 Kt P×P, P×P, etc.

The next position is much more difficult and provides a fine example of end game strategy. White has two pieces for a Rook, but the black pawns are far advanced.

In such cases, sacrifices are nearly always possible. Here Black remains with three isolated pawns only against Bishop and four pawns and yet White is helpless.

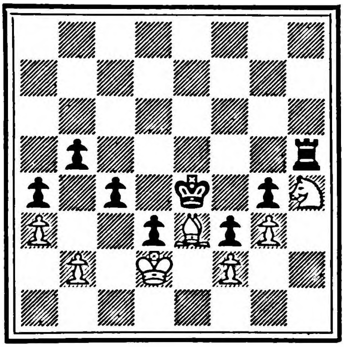
1. ... ... P—Kt 5
2. P×P R×Kt
3. P×R P—Kt 6
4. P×P P—B 6 ch
5. P×P P—R 6

Resigns

All White's moves were compulsory. A magnificent example of forcing end game play.

Diag. 81

NIMZOWITSCH



LUND

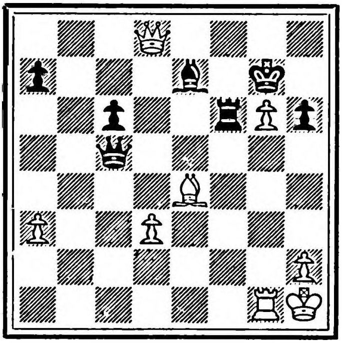
(Oslo 1921)

Black to play

The most efficacious support for a passed pawn is provided by a Rook posted behind it on the same file. With every step forward the pawn is nearer its goal and the Rook obtains increased range and power. When the pawn is well advanced there are frequent and varied opportunities for sacrificial combinations as in Diag. 82.

Diag. 82

TANNENBAUM



PIOTROWSKI

(Lemberg 1926)

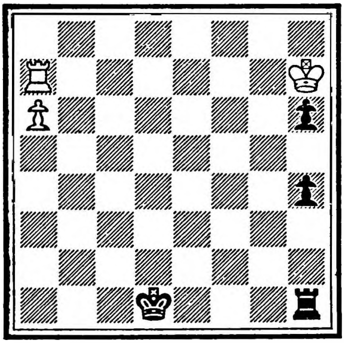
1. Q—R 8 ch K×Q
2. P—Kt 7 ch K—Kt 1
3. B—R 7 ch K×B
4. P—Kt 8 (Q) mate

Even if the combination had not resulted in an immediate mate, it would have been justified in that it made an end to the blockade of the passed pawn and gave the white Rook full freedom of action.

Sometimes a combination has no other object than to bring a Rook behind the passed pawn. In the following study by Rinck, the artistic effect is increased by White allowing the Rook to be captured on the critical file.

Diag. 83

STUDY BY RINCK



1. R—K Kt 7 K—B 7

If 1 ... R—R 7 or R 6; 2 R—Kt 1 ch, followed by 3 R—Q R 1, and wins.

2. R—Kt 2 ch K—Kt 6

3. R—Q R 2

A subtle turn.

3. ... ... K×R

4. P—R 7 and wins.

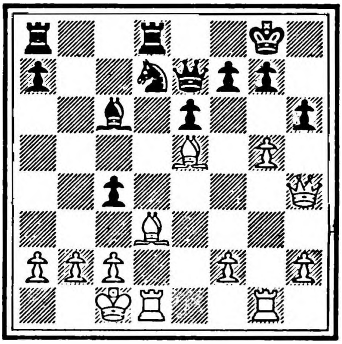
If, however, 1 R—K Kt 7, R—K 8; we have 2 R—Kt 1, a magnificent example of combinative chess.

The following diagram shows once more that practical play at times comes up to the highest standard of artistic composition.

In this case the two Bishops provide the support for the pawn's advance, and the Rook is actually given up.

Diag. 84

L'HERMET



SPIELMANN

(Magdeburg 1927)

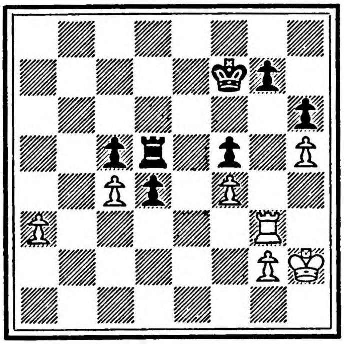
1.	Q×R P	P×Q
2.	P×P dis. ch	K—B 1
3.	R—Kt 8 ch	K×R
4.	P—R 7 ch	K—B 1
5.	P—R 8 (R) mate	

The Rook sacrifice is an integral part of the combination, enabling the passed pawn to reach the seventh with check. If 3 P—R 7, at once Black plays 3 ... Q—R 5.

It is well known that two pawns on the sixth rank are stronger than a Rook unless one of them can be captured on the next move. This circumstance provides a fruitful field for effective combinations. In Diagram 85 it is Black's move, and he can simply ignore the threat to his own Rook.

Diag. 85

TEICHMANN



SÄMISCH

(Teplitz-Schönau 1922)

1. ... ... P—Q 6
2. P×R P—B 5
3. R—B 3 P—Q 7
4. R—B 1 P—B 6
5. R—Q 1 K—K 2
6. P—R 4 P—B 7
7. R×P P—B 8 (Q)

and Black won.

A similar R sacrifice occurs in the next example. It is even finer, as the sacrifice is an active one.

1. ... ... R—Kt 5
2. P×R

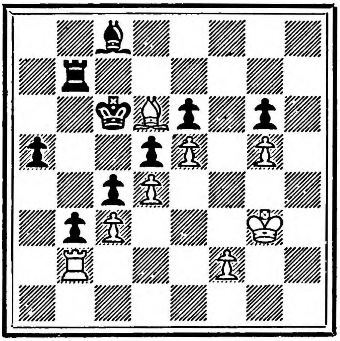
Otherwise 2 ... R—R 5; and 3 ... R—R 7; etc.

2. ... ... P—R 5
3. P—Kt 5 ch K×P
4. B—R 3 P—B 6
5. R—Kt 1 K—B 5

Resigns

Diag. 86

NIMZOWITSCH



KMOCH

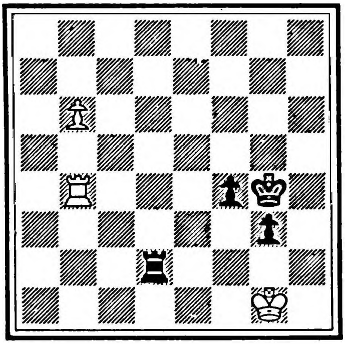
(Niendorf 1927)

Black to play

The fact that two pawns on the sixth rank are admirably adapted to form part of a mating net proves very helpful to Black in the next example. He could at best only hope for a draw. With his pawn so far advanced, White not unnaturally plays for a win. Black's subsequent play is most ingenious.

Diag. 87

RÉTI



KOSTITSCH

(Göteborg 1920)

Black to play

1.	... ...	K—Kt 4
2.	P—Kt 7	

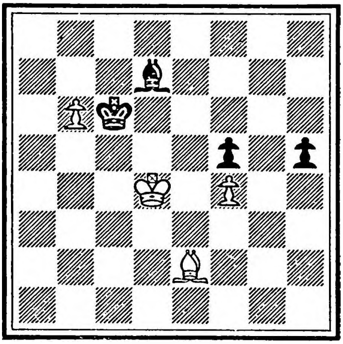
White should have been content with a draw by 2 R—Kt 5 ch, K—R 5; 3 R—Kt 4, etc.

2.	... ...	P—B 6
3.	R—Kt 1	R—Kt 7 ch
4.	K—B 1	R—K R 7
5.	R—Kt 5 ch	K—Kt 5
6.	K—K 1	R—K 7 ch
7.	K—Q 1	P—Kt 7
	Resigns	

Although two connected pawns on the sixth rank are a most powerful weapon, any advanced pawn is a danger to the opponent at all times. It is worth almost any sacrifice to speed up the pawn on its last lap. Very often too, a simple and drastic method can be found of encompassing that end, as will be seen in the next two diagrams.

Diag. 88

RUBEN



LOKVENC

(Hamburg 1930)

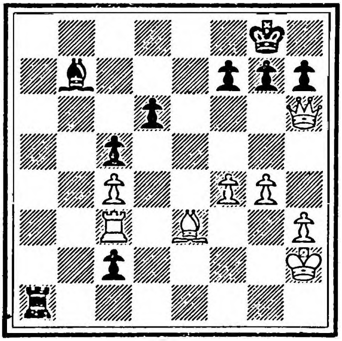
1. B—Kt 5 ch and wins.

If 1 ... K×B; 2 P—Kt 7, etc, and if 1 ... K×P; 2 B×B.

In Diagram 89 it is Black's move. White's Queen is *en prise*, and if 1 ... P×Q; 2 R×P, with a probable draw. But a simple intermediary manœuvre by Black wins the day for him.

Diag. 89

AMATEUR



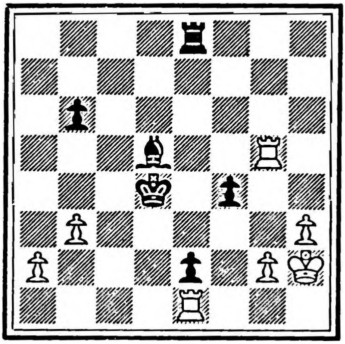
RÉTI

1.	R—R 7
Resigns	

The following position illustrates the power of the advanced pawns; the combination is carried out in Dr. Tartakower's well-known incisive style. The sacrifice of the Bishop in order to obtain two united passed pawns is indicated, but White declines the gift and prefers to capture one of the pawns.

Diag. 90

TARTAKOWER



GRÜNFELD

(Vienna 1922)

Black to play

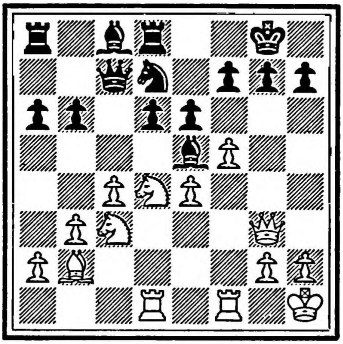
1.	... ...	B×K Kt P
2.	R—Kt 4	B—B 6
3.	R×P ch	K—K 6
4.	R—B 7	K—B 7
	Resigns	

The next examples are two of the wonderful chess poems with which Dr. Alekhine has blessed a grateful chess world.

The first one shows that even the sacrifice of the Queen is not too heavy if only a pawn reaches the seventh rank.

Diag. 91

SÄMISCH



ALEKHINE

(Berlin 1923)

1. P×P B×Q

Compulsory.

2. P×P ch K—R 1

If 2 ... K—B 1; 3 Kt—Q 5, followed by 4 Kt—K 6 mate if the Queen moves.

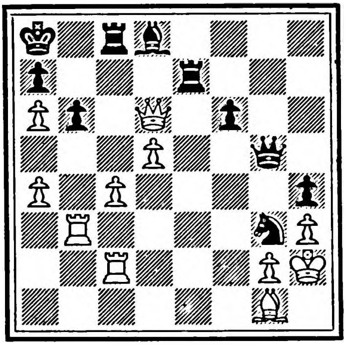
3. Kt—Q 5 Resigns

Black is lost as can easily be seen. According to where the black Queen goes, White plays 4 Kt—Q B 6, or 4 Kt—K 6.

The next example is truly amazing: White gives up a whole Queen but with masses of advanced pawns, forces the win.

Diag. 92

GOFMEISTER



ALEKHINE

(from a game at odds, Petrograd 1917)

1. P—B 5 P—Kt 4

He cannot allow the Q B file to be opened.

2. P×P Kt—K 5

Threatening both 3 ... Kt×Q; and, if the Queen moves, 3 ... B—B 2 ch.

3. P—Kt 6 Kt×Q

If 3 ... P×P; 4 P×P.

4. P×Kt R (K 2)—Q B 2

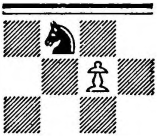
There is nothing better, e.g. 4 ... R×R; 5 P—Kt 7 ch, R×P; 6 P×R ch, K—Kt 1; 7 B×P ch, etc.

5. P—Kt 7 ch K—Kt 1
6. P—Q 7 Q—Kt 6 ch
7. K—R 1 Resigns

A fascinating sequence of events. If 7 ... R×R; 8 P×R (Q) mate.

Diagram IX shows another characteristic of the pawn. The Knight is here unable to stop the pawn from queening.

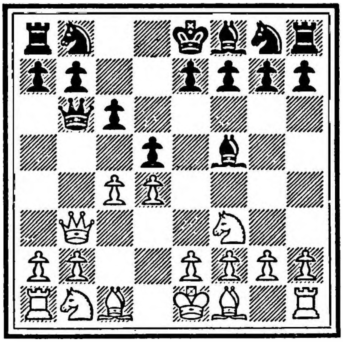
Diag. IX



This is the theme of the next three combinations.

In Diagram 93 Black has just played ... Q—Kt 3; and White has to decide whether to exchange Queens or to let his opponent do so.

Diag. 93



1.	P×P	Q×Q
2.	P×Q	B×Kt
3.	P×P	B—K 5

He thinks that he has won a piece, but—

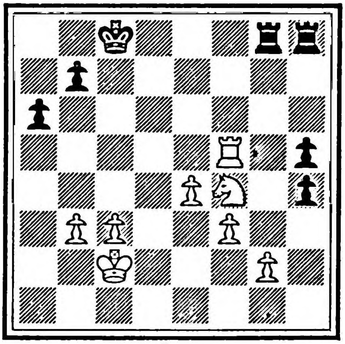
4.	R×P	R×R
5.	P—B 7 and wins.	

The pawn queens by 6 P—B 8, or 6 P×Kt.

A similar idea is shown in Diagram 94, except that the Knight is attacked when on the second rank. It is to be noted that this combination works with the R P only.

Diag. 94

BOGOLJUBOW



KRÜGER

(Bremen 1927)

Black to play

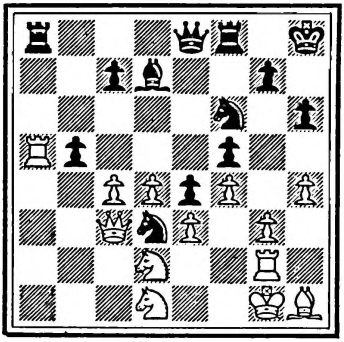
1. ... ... R×P ch
2. Kt×R P—R 6

and queens in two more moves.

In Diagram 95 we see yet another symphony by the arch-wizard. It is really a compound combination illustrating various stratagems. I give it here because its mainstay is the pawn attack on the Knight.

Diag. 95

ALEKHINE



BOGOLJUBOW

(Hastings 1922)

Black to play

1. ... ... P—Kt 5
2. R×R P×Q
3. R×Q P—B 7

The crux of the manœuvre. Black gets another Queen.

4. R×R ch K—R 2
5. Kt—B 2 P—B 8 (Q) ch

This illustrates the point, but I give a few more moves for the sake of some beautiful turns they contain: 6 Kt—B 1, Kt—K 8; (threatening a semi-smothered mate) 7 R—R 2, Q×B P; 8 R—Q Kt 8, B—Kt 4; 9 R×B, Q×R; 10 P—Kt 4, Kt—B 6 ch; 11 B×Kt, P×B; 12 P×P, Q—K 7; White is in *Zugzwang* and must lose more material and the game, e.g. (*a*) 13 Kt—K 4, Kt×Kt; 14 R×Q, P×R; and yet again we have the typical position from Diagram IX.

(*b*) 13 Kt—Kt 4, Kt×Kt; etc., or 13 Kt—R 3, Kt—Kt 5; 14 R×Q, P×R; and will queen.

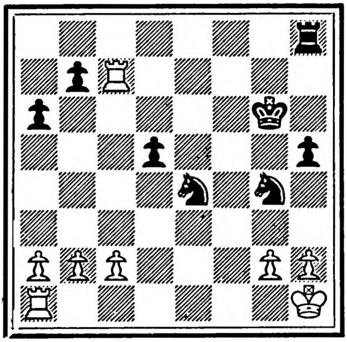
(*c*) 13 R—R 3 (or 13 R—R 1), Kt—Kt 5; etc.

(*d*) 13 Kt—Kt 3, Q×P; 14 Kt—B 1, Q×Q P; etc., with an easy win.

The next example is interesting in that a black pawn queens by force, although there are no black pieces left, and the white K and R must impotently look on.

Diag. 96

H. JOHNER



MANDL

(Zürich 1914)

Black to play

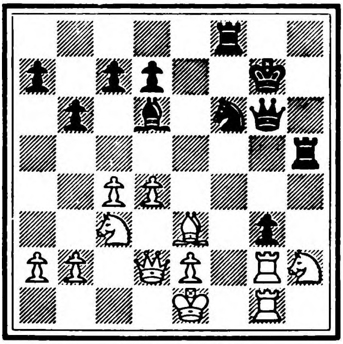
1.	P—R 5
2. R—K B 1	Kt—Kt 6 ch
3. P×Kt	P×P dis. ch
4. K—Kt 1	Kt—B 7
5. R×Kt	R—R 8 ch
6. K×R	P×R

and queens.

In the following example, won by the author in 1931, in a handicap tournament at the odds of Knight and move, the same idea is illustrated. Although, at the end, White has a Queen, a Knight and a Bishop, none of these can reach the queening square.

Diag. 97

DU MONT



ALDERTON

(London 1931)

Black to play

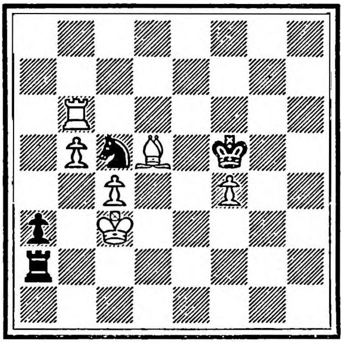
1.	... ...	R × Kt
2.	R × R	P × R
3.	R × Q ch	K × R
4.	Q—Q 3 ch	K—B 2
	Resigns	

The pawn must queen, and Black remains a Rook ahead.

In Diagram 98 both sides are trying to queen a pawn. It is White's move, and he solves the problem in masterly fashion.

Diag. 98

PRINS



TYLOR

(Match, Holland *v.* England, London 1938)

1. R—Q R 6

A magnificent solution. If 1 ... Kt×R; 2 P×Kt, R—R 7; 3 P—R 7, etc.

1.	... ...	K×P
2.	R×P	

"A little bit of Morphy," as Mr. Blackburne used to say.

2.	... ...	R×R ch
3.	K—Kt 4	R—Kt 6 ch

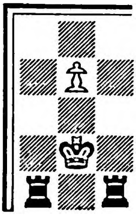
Or 3 ... Kt—Q 2; 4 K×R, K—K 4; 5 K—Kt 4, K—Q 3; 6 B—Kt 2 (*Zugzwang*), 6 ... K—B 2; 7 P—B 5, etc. winning.

4.	K×Kt	K—K 4
5.	P—Kt 6	R—K R 6
6.	P—Kt 7	R—R 1
7.	K—B 6	Resigns

For he will have to give up his Rook for the new Queen, and White remains with a Bishop and a pawn.

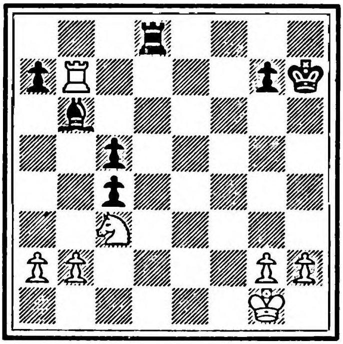
A fascinating and far from obvious example is shown in Diagram 99. We have seen that a pawn on the seventh attacking a Knight forces its way through. Another characteristic of the pawn is that it denies a Rook access to the eighth of adjacent files, as shown in Diagram X. The tactics in the next example are based on these two circumstances.

Diag. X



Diag. 99

SANZ



ORTUETA

(Madrid 1934)

Black to play

1.	... ...	R—Q 7
2.	Kt—R 4	R × P
3.	Kt × R	P—B 6
4.	R × B	

He could not play 4 Kt—Q 3, P—B 5 dis. ch; 5 R × B, P × Kt; 6 R—Q B 6, P—Q 7. After the text move White looks safe enough.

4.	... ...	P—B 5

Transcending play. The reader should study all possible variations for himself. He will find a number of points which have been illustrated previously, such as the two united pawns on the sixth against a Rook, command by a pawn of the eighth square on the adjacent file, and inability of the Knight to stop, when attacked, the advance of a pawn.

5. R—Kt 4

Again White appears to be in clover.

5. ... ... P—R 4

He retains the option of queening either by 6 ... P—B 7; or 6 ... P × Kt.

6. Kt—R 4

There is no saving clause.

6. ... ... P × R

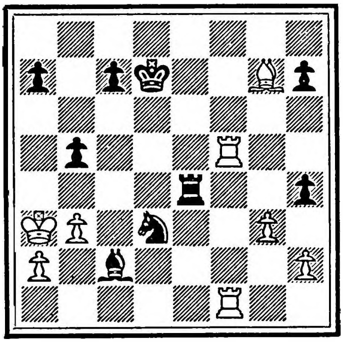
Resigns

One has the impression of an ingenious and beautiful end game study.

By way of a diversion, let us examine the strange things that can happen, when the King is on a R file, with an adverse Kt P within striking distance.

Diag. 100

ROUSSEAU



SCHULTEN

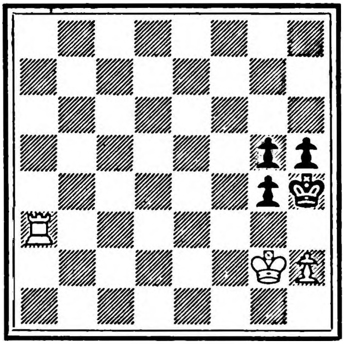
In Diagram 100 it is Black's move. 1 ... P—Kt 5; would be merely a check as then the King has a flight square at his Q R 4. How can we deprive him of it?

Thus:

1. ... ... R—R 5 ch
2. P × R P—Kt 5 mate

A similar but more subtle example, depending in the main on *Zugzwang*, is shown in Diagram 101. The solution requires much imagination, for there is at present no Kt P in White's camp.

Diag. 101



RUBINSTEIN

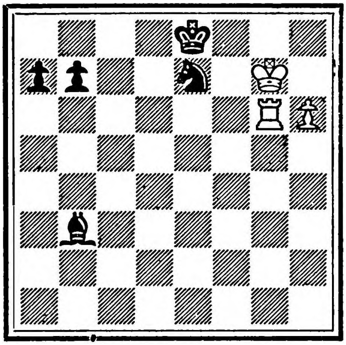
1.	R—R 3 ch	P × R ch
2.	K—B 3	P—Kt 5 ch
3.	K—B 4	P—Kt 6
4.	P × P mate	

We have seen in many examples that the potential strength of advanced pawns can justify the heaviest sacrifices.

The following position teaches us that even with an advanced passed pawn, careless play is inadmissible. If White were impulsively to advance 1 P—R 7, as well he might, he would lose the game by 1 ... Kt × R; 2 K × Kt, B—B 7 ch.

Diag. 102

THOMPSON



MORPHY

(New York 1869)

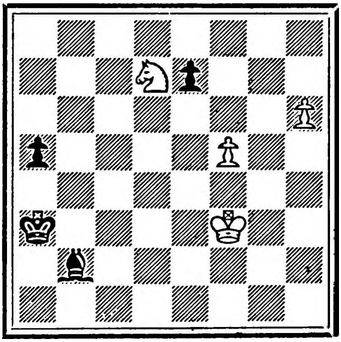
1. R—K 6 B × R
2. P—R 7 and wins.

The last position illustrated a *finesse* of the chessboard. The next three contain more elaborate examples of the same idea.

In Diagram 103 White's object is to interrupt the control of K R 8 by the Bishop. Were the white King on the fourth rank, it would be comparatively easy. As it is, only a very ingenious and difficult manœuvre solves the dilemma.

Diag. 103

STUDY BY RINCK



1. P—B 6	P × P
2. Kt—K 5	B × Kt
3. K—K 4	B—B 6
4. K—B 5	

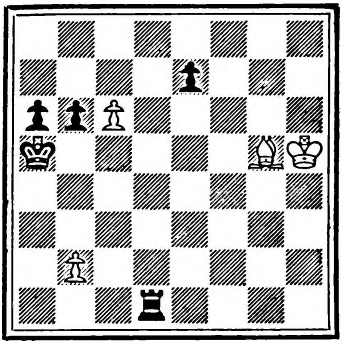
and Black can no longer stop the pawn from queening.

The next example is another ingenious composition by Rinck.

Only Black's Rook can stop White's pawn from queening, but its Q B 8 is controlled by the Bishop. So the alternative route via K R 8 ch, and R 1 must be tried. The way in which White thwarts this plan is extremely ingenious.

Diag. 104

STUDY BY RINCK



1. P—B 7. R—R 8 ch
2. B—R 4 R—Q B 8
3. B—K 1 ch K—Kt 4

If 3 ... R×B; 4 P—B 8 (Q).

4. B—B 3 and wins.

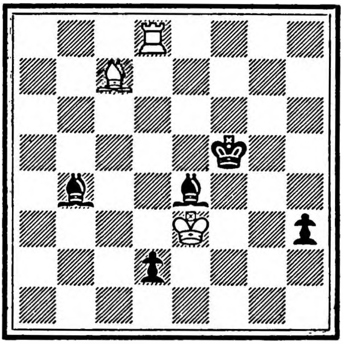
A beautiful example of effective interposition.

The next diagram, a position from practical play, shows a most ingenious and imaginative device.

It is Black's move. White threatens to force a draw by R×P.

Diag. 105

GRIGORIEFF



NENAROKOFF

(Moscow 1923)

1. ... ... B—Q 3

A double focal point combination. If 2 B×B, P—Q 8 (Q).

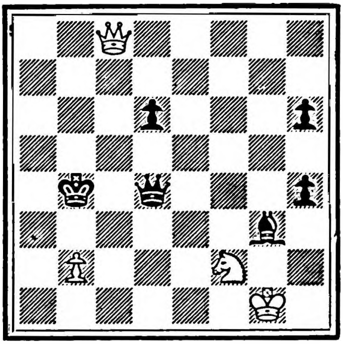
2.	R×B	P—R 7
3.	R×P	P—R 8 (Q)
	Resigns	

The combination in Diagram 106 is based on the fact that with R P and Bishop, the Bishop must be of the same colour as the queening square, otherwise the pawn cannot queen.

Here White appears to have a lost game, but the way in which Sir George Thomas saves the day is extremely ingenious.

Diag. 106

H. WOLF



THOMAS

(Carlsbad 1923)

1.	Q—B 3 ch	Q × Q
2.	P × Q ch	K—B 5

If 2 ... K × P; 3 Kt—K 4 ch, followed by 4 Kt × P.

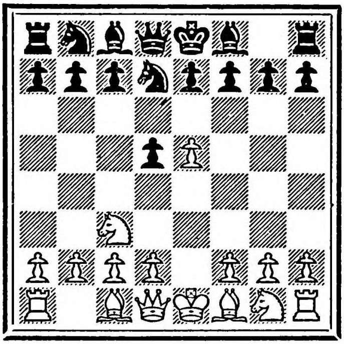
3.	Kt—K 4	P—Q 4
4.	Kt—B 6	B—K 4
5.	Kt × P	Draw

Owing to its relatively small value, the sacrifice of a pawn on purely positional grounds is often worth-while and not over risky if the resulting position is such that at the least the recovery of the pawn can be expected from it.

Diagram 107 is a case in point. The advance of the K P in this case destroys the homogeneity of Black's K side, and hinders his development to such an extent that a pawn is a small price to pay for this result alone.

Diag. 107

LANDAU



SPIELMANN

(Match 1933)

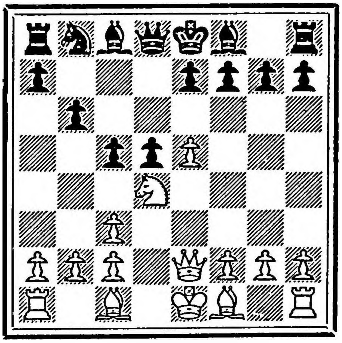
1. P—K 6 P×P
2. P—Q 4

and it is obvious that Black will have the greatest difficulty in bringing his forces into play.

A similar, but more complicated blockade sacrifice occurs in the next example.

Diag. 108

WALTER



SPIELMANN

(Trentschin-Teplitz 1928)

1. P—K 6 P×P

He cannot take the Knight, e.g. 1 ... P×Kt; 2 Q—Kt 5 ch, B—Q 2; 3 P×P ch, K×P; 4 Q×P ch, winning the Rook, or 1 ... B—R 3; 2 Q—Kt 5 ch, winning at least a piece (Spielmann's analysis).

2. Q—R 5 ch K—Q 2

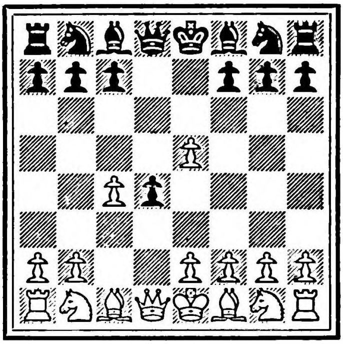
and it is evident that the sacrifice of a pawn was more than worth while.

One of the pawn's important characteristics is that it can at will be promoted to a Queen or any other piece. This option can be invaluable, for instance, when promotion to a Queen means stalemate, promotion to a Rook will mostly suffice to win the game.

In the next three examples the pawn is promoted to a Knight. The first one is from the opening.

After 1 P—Q 4, P—Q 4; 2 P—Q B 4, P—K 4; 3 P×K P, P—Q 5; the following position is reached.

Diag. 109



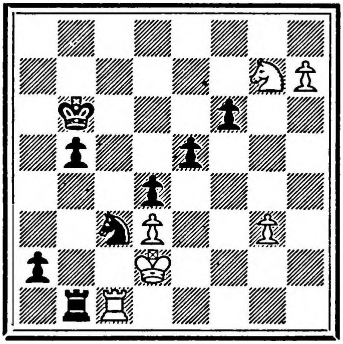
4.	P—K 3	B—Kt 5 ch
5.	B—Q 2	P×P
6.	B×B	P×P ch
7.	K—K 2	P×Kt (Kt) ch
8.	K—K 1	Q—R 5 ch

and Black must win.

The next is an end game in which both sides are about to queen. It is Black's move, and he indulges in an artistic finish, although he had a simple, if humdrum win by 1 ... P—R 8 (Q).

Diag. 110

YATES



TARTAKOWER

1.	... ...	R×R
2.	P—R 8 (Q)	R—Q 8 ch
3.	K—B 2	P—R 8 (Kt) ch
4.	K—Kt 2	R—Kt 8 ch
5.	K—R 3	Kt—B 7 mate

There is another mate by 5 ... R—Kt 6.

The third is a fascinating composition from practical play, in which the great chess poet deals with the situation with a touch light as thistledown.

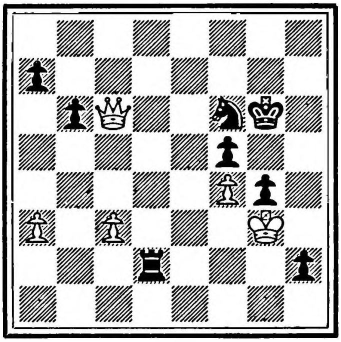
1. ... ... K—R 4

Unpinning the Knight which now threatens 2 ... Kt—K 5 ch; with mate or loss of Queen.

2. Q×Kt P—R 8 (Kt) mate

Diag. 111

ALEKHINE



YATES

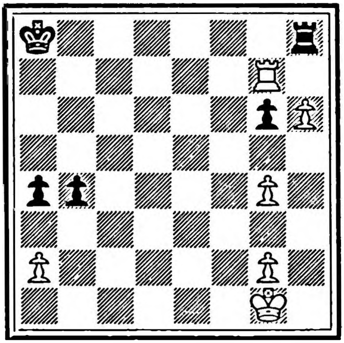
(Kecskemet 1927)

Black to play

The following is one of those difficult positions in which both sides have advanced pawns. White's problem to force his pawn through to R 8 is by no means easy, and only a *finesse* on move 4 enables him to succeed.

Diag. 112

THOMPSON



MORPHY

(New York 1859)

1.	P—R 7	P—Kt 6
2.	R—Kt 8 ch	K—Kt 2
3.	R × R	P—Kt 7
4.	R—Kt 8 ch	K × R
5.	P—R 8 (Q) ch and wins.	

Diagram XI shows a stratagem which is of fairly frequent occurrence. The pawn is forced forward by means first of an attack on a piece occupying the King's diagonal and then by unmasking an attack on the King himself. Here it would be: 1 ... Q—Kt 1; 2 P—B 7 dis. ch, Q—Kt 2; 3 P—B 8 (R) mate.

Diag. XI

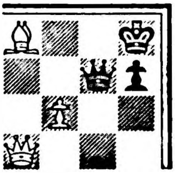
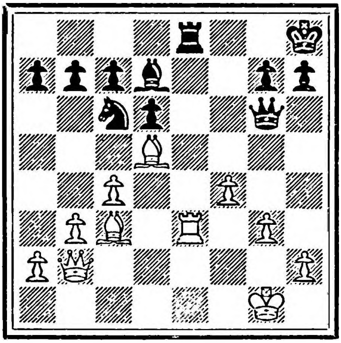


Diagram 113 shows a more complicated illustration of the same idea.

Diag. 113

N. N.



CHWOJNIK

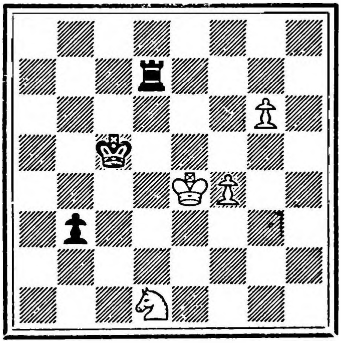
(Cracow 1927)

1.	P—KB 5	Q—Kt 4
2.	B×P ch	Q×B
3.	P—B 6	Q—Kt 3
4.	P—B 7 dis. ch	Kt—K 4
5.	R×Kt	P×R
6.	Q× P ch	Resigns

The next example is to illustrate the endless resources of end game play. There is only a tentative combination on White's very fine second move, but this move is the saving clause for him, who seemed lost.

Diag. 114

ED. LASKER



EM. LASKER

(New York 1924)

1.	Kt—Kt 2	R—Q 7
2.	K—B 3	R—Q 1

Of course, not 2 ... R×Kt; 3 P—Kt 7, and wins as

White's second move cut off the Rook from the Kt file, an end game *finesse* worth remembering.

3. K—K 4

Two united pawns on the sixth would have no value here because of the proximity of the black King.

3.	… … …	K—Q 3
4.	K—Q 4	R—Q B 1
5.	P—Kt 7	K—K 3
6.	P—Kt 8 (Q) ch	R × Q
7.	K—B 4	R—Kt 6
8.	Kt—R 4	K—B 4
9.	K—Kt 4	K × P

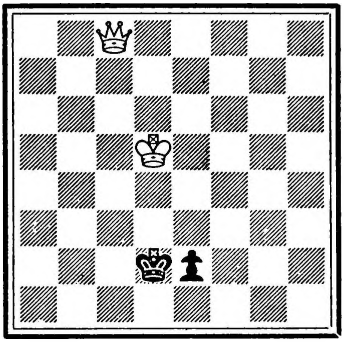
And now in spite of Black's preponderance in material, he cannot win. White's Knight moves backward and forward from Kt 2 to R 4 and Black cannot force matters. Like all world champions past and present, Dr. Lasker is a past master in end game strategy.

In the preceding example we have seen that nothing in an end game can be taken for granted.

At the same time, certain end game principles are hard and fast and must be known before combinations can be undertaken; they, and even more so their exceptions, form the basis of most end game combinations. This is not a treatise on the end game. Considerations of space make an all-embracing study of even end game combinations impossible. But I shall give one example to illustrate my point about exceptions.

It is well known that the Queen can stop any pawn on the seventh from queening except the R P and B P. And yet in Diagram 115, on account of the respective position of the white King and Queen, the black pawn cannot be stopped. Ignorance of exceptions such as this may prevent the inception of a winning combination.

Diag. 115



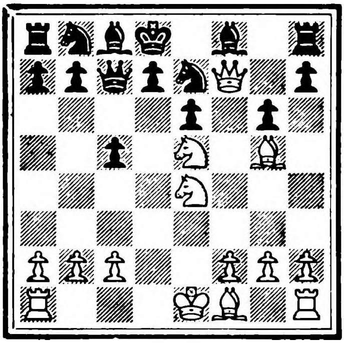
White cannot prevent the black pawn from queening !

7. TWO KNIGHTS

In Chapter 1 we have seen how the Knight is able to tread its way in congested areas. This characteristic is amplified in the case of two Knights working as a team. We shall *inter alia* renew acquaintance with our old friend, the smothered mate.

Diag. 116

SAALBACH



POLLMÄCHER

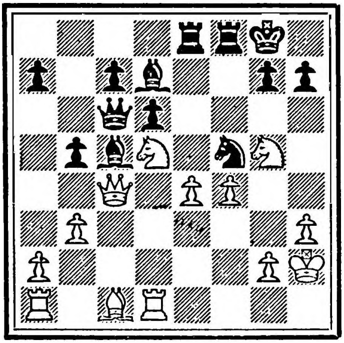
1.	Q—K 8 ch	K × Q
2.	Kt—B 6 ch	K—Q 1
3.	Kt—B 7 mate	

A pretty picture.

In the next example we actually have a smothered mate, brought about with the assistance of the second Knight.

Diag. 117

POLLMÄCHER



VITZTHUM

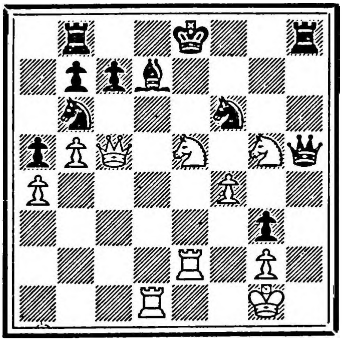
(Leipzig 1853)

1. Kt—B 6 db. ch   K—R 1
2. Q—Kt 8 ch   R×Q
3. Kt—B 7 mate

The next example is a study by Stamma, illustrating the co-operation of the two Knights. In the light of the preceding examples, this should not be difficult.

Diag. 118

STUDY BY STAMMA

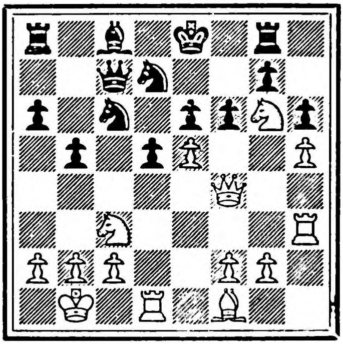


1. Q—K 7 ch   K×Q
2. Kt—Kt 6 db. ch   K—Q 1
3. Kt—B 7 ch   K—B 1
4. Kt—K 7 mate

The following example is a variation from a game won by that great artist in combination, Spielmann. The actual continuation was equally brilliant. But the mate with two Knights was part and parcel of the conception.

Diag. 119

OSKAM



SPIELMANN

(Scheveningen 1923)

1. B×P P×B
2. Kt×Kt P Q—Kt 1

If 2 ... Q—Q 1; 3 Kt—Q 6 mate.

3. P×P Q×Q
4. Kt×Q R—Kt 1
5. Kt—Q 6 ch, followed by 6 Kt×P mate.

There are many variations, all of which turn to White's advantage.

The following is one of Morphy's gems. Black's second move is reminiscent of that made over fifty years later by Marshall against Levitzki (p. 189). There is another and probably authentic version of this combination, the one in Diagram 120 being given as the more instructive of the two.*

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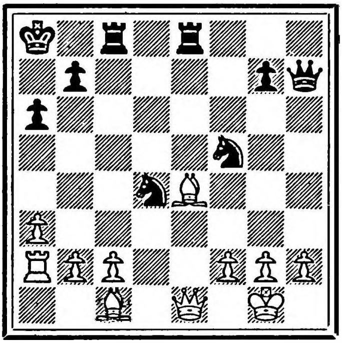
* See Sergeant's *Morphy*, p. 223.

Diag. 120

MORPHY



MARACHE

(New York 1857)

Black to play

First, Black lures the white Queen into a masked attack, and the subsequent discovery by the Knight is startling.

1.	... ...	R × B
2.	Q × R	Kt—K Kt 6
3.	Q × Q	Kt—K 7 mate

That the champion should make an outstanding contribution to the examples of this fascinating theme, is only to be expected and is seen in Diagram 121.

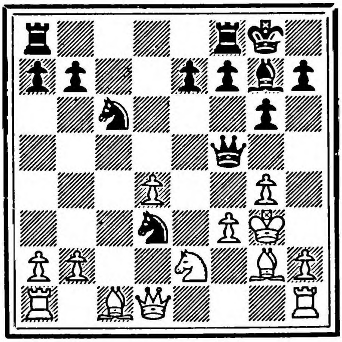
The problem in this position is not an easy one, and its solution is nothing less than fascinating.

1.	... ...	Kt × Q P
2.	P × Q	Kt × P ch
3.	K—R 3	Kt—B 7 mate

If 3 K—Kt 4, P—R 4 ch; and mate next move.

Diag. 121

ALEKHINE



POTEMKIN

(St. Petersburg 1912)

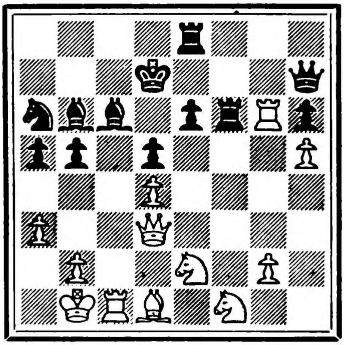
Black to play

The following is a variation from a game won by Staatsrat Tietz.

There is a perfect orgy of sacrifices, drawing the King into a mating net by the two lurking Knights.

Diag. 122

RAMISCH



TIETZ

1.	R × B	K × R
2.	Q × P ch	K × Q
3.	B—R 4 ch	K × B
4.	Kt—B 3 ch	K—Kt 6
5.	Kt—Q 2 mate	

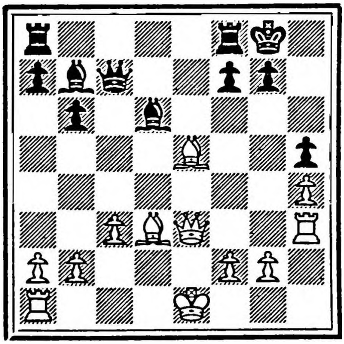
The actual continuation was 3 ... K—B 5; 4 P—Kt 3 ch, K—Q 6; 5 B—Kt 5 ch, K—K 5; 6 R—Kt 4 ch, K—B 4; 7 Kt—K 3 mate.

8. TWO BISHOPS

Not unlike the "Rook on the seventh", the "two Bishops" have become something of a fetish amongst the experts, and not without reason: two Bishops undeniably exert more than twice the power of one. Their raking fire on adjacent parallel diagonals and their cross-fire from opposite sides of the board on long diagonals can be deadly, especially in the end game. The position must, however, be one to suit them, and their effectiveness in all circumstances is sometimes taken too much for granted. Their greatest field is in purely positional play but there are a number of typical combinations which are their own special demesne. One is the double Bishop's sacrifice shown in Chapter 20. Others are shown here.

Diag. 123

SAEMISCH



JANOWSKI

(Marienbad 1925)

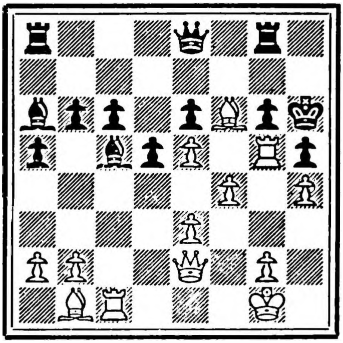
In Diagram 84 we have seen parallel Bishops effectively supporting an advancing pawn. In the following Diagram they make a simple combination possible.

1. Q—R 6 Resigns

Another typical case is shown in Diagram 124. Here it is clear that the black King is in a mating net. If Black's K Kt pawn were eliminated check could be mate. That is the basis of the following combination.

Diag. 124

MÜLLER



GILG

(Keczkemet 1927)

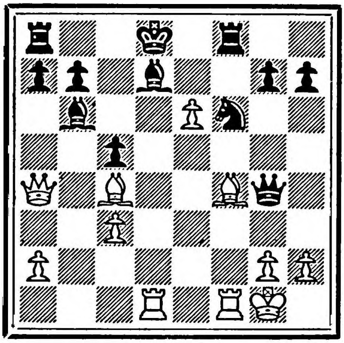
1.	P—K Kt 4	B×Q
2.	R×R P ch	P×R
3.	P—Kt 5 ch	R×P
4.	P×R mate	

The curious two Bishops' cross-mate shown in the next three diagrams requires little or no comment.

The reader should examine and compare these three positions in order to understand this mate and to know and recognize the outward signs of its incidence.

Diag. 125

THOMPSON



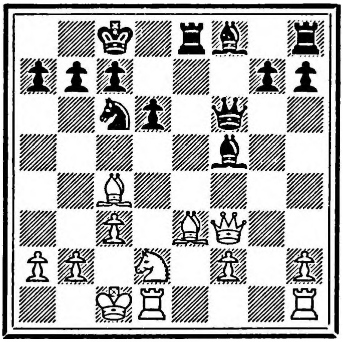
MORPHY

(New York 1859)

1.	R×B ch	K—B 1
2.	Q—B 6 ch	P×Q
3.	B—R 6 mate	

Diag. 126

BODEN



SCHULDER

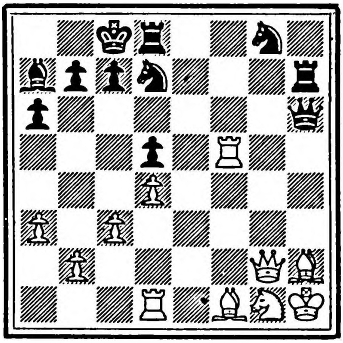
Black to play

1.	... ...	P—Q 4
2.	B×Q P	Q×P ch
3.	P×Q	B—R 6 mate

The first move 1 ... P—Q 4; is a *vacating sacrifice*, clearing the diagonal for the K B.

Diag. 127

POPERT



HORWITZ

(Hamburg 1844)

Black to play

Black appears to have a strong attack on the K R file, with chances of bringing further pieces to bear on White's Q B.

The counter, especially White's third move, is very fine.

1.	... ...	B—Kt 1
2.	R×P	P—B 3

White seems lost.

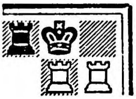
3.	R—K R 5	Q×R
4.	Q×P ch	P×Q
5.	B×P mate	

9. TWO ROOKS

Two Rooks, as is well known, are strongest when doubled on a rank within the enemy lines, or on an open file. For the purpose of a general attack, the centre files are normally the most suitable, whilst actual mating attacks are most frequent on the R file, on the side of the opponent's castled King.

Apart from that, Rooks are also very effective when there are two open ranks or files bearing on the adverse King.

Diag. XII



All that has been said in Chapter 3 about the Rook, applies here with greater force, and the management of two Rooks on a rank or an open file is easier than the preliminary manœuvres leading to the required position.

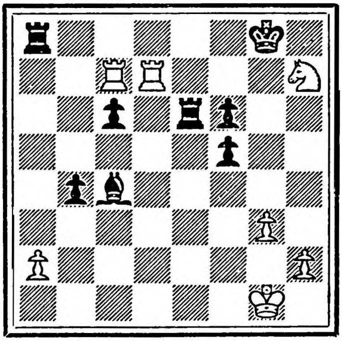
The type of mate to be sought on a rank is illustrated in Diagram XII.

We shall now examine a few combinations of this type.

Some admirable play in Morphy's best style distinguishes the next example. The unassuming first move is of the greatest importance, for Black threatens counteraction by 1 ... R—K 8 ch; and eventually ... Q R×P.

Diag. 128

MAURIAN



MORPHY

(New Orleans 1869)

1. P—Q R 4

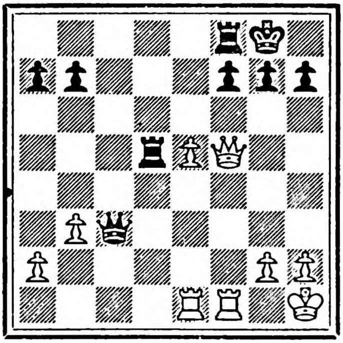
Now Black cannot play 1 ... R × P; as the first rank must be guarded against mate.

1.	... ...	P × P e. p.
2.	R—Kt 7 ch	K—R 1
3.	Kt—B 8	R × Kt forced
4.	R—R 7 ch	K—Kt 1
5.	R—Kt 7 mate	

Here is a simple combination, the workings of which, however, are worth knowing.

Diag. 129

SWIDERSKI



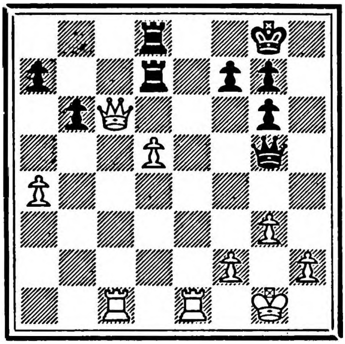
GUTMAYER

1.	R—B 1	Q × K P
2.	Q × B P ch	R × Q
3.	R—B 8 ch	R—B 1
4.	R × R mate	

In Diagram 130 it is not easy to see how White can force his Rooks into the hostile position. White's play here is admirably precise and imaginative.

Diag. 130

COLLE



ALEKHINE

(Paris 1925)

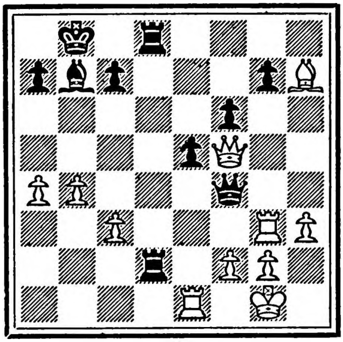
1.	Q×R	R×Q
2.	R—K 8 ch	K—R 2
3.	Q R—B 8	

and mate cannot be prevented except at a ruinous cost.

In Diagram 131 Black is a pawn down and he gladly seizes the opportunity of a draw, which he obtains by giving up his Queen for a Rook for the sole purpose of getting both his Rooks on the seventh rank.

Diag. 131

MARSHALL



MARÓCZY

(San Sebastian 1911)

Black to play

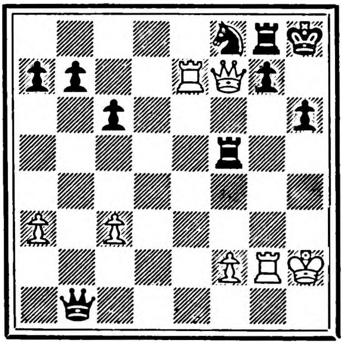
1.	... ...	Q×R
2.	P×Q	R×P ch
3.	K—B 1	R (Q 1)—Q 7
4.	R—K 4	B×R
5.	Q×B	R (Q 7)—B 7 ch
6.	K—K 1	R—Q R 7
7.	K—B 1	R (R 7)—B 7 ch
	Draw	

The next illustrations show the effect of doubled Rooks on a file. Rooks doubled on the seventh or eighth rank have one advantage in that the adverse pawns are of no defensive value against them, whilst even on an open file one, two, or more squares are likely to be controlled by hostile pawns. In that respect the Rook's file is the most favourable, as normally only one square would be controlled by a pawn.

In Diagram 132 White missed an easy win which I give below.

Diag. 132

LEVITZKI



ALAPIN

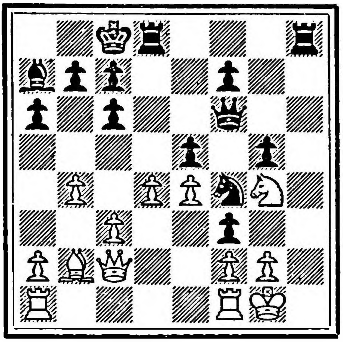
(St. Petersburg 1907)

1.	Q×R ch	K×Q
2.	R (K 7)×P ch	K—R 1
3.	R—Kt 8 ch	K—R 2
4.	R—Kt 7 mate	

The next three examples show that, given the required position, the attacking side can even give up the Queen if only the doubling of the Rooks can thereby be achieved.

Diag. 133

SCHIRDEWAN



NIEBOROWSKI

(Beuthen 1923)

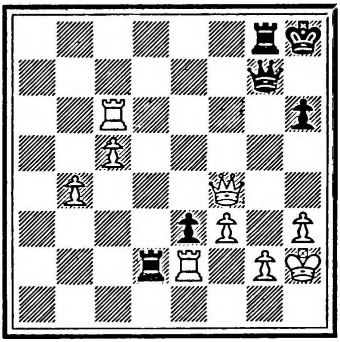
Black to play

1.	... ...	Q—R 3
2.	Kt×Q	R×Kt and wins.

He doubles Rooks on the next move and White can do nothing to prevent the mate.

A simple but neat combination forces the decision in the next position.

Diag. 134



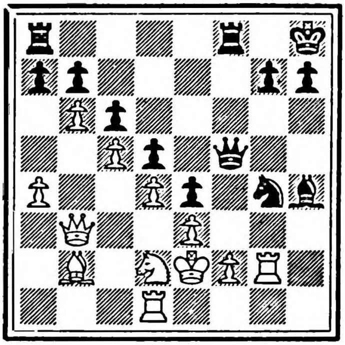
Black to play

1.	... ...	Q×P ch
2.	R×Q	R (Q 7)×R ch
3.	K—R 1	R—Kt 8 ch
4.	K—R 2	R—Kt 7 mate

In the next example the doubling of Rooks is effected on the K B file. As, however, the King on the K file is cut off from the Q side (obstruction by two of his own pieces and control of Q 3 by the black K P), he is virtually on the equivalent of a Rook's file. The Q sacrifice again wins a *tempo* which White might otherwise use to extricate his King from his death-trap.

Diag. 135

NOTEBOOM



LANDAU

(Rotterdam 1930)

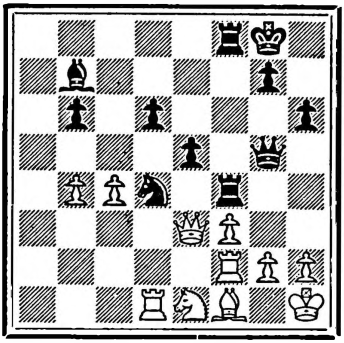
Black to play

1.	... ...	Q×P ch
2.	R×Q	R×R ch
3.	K—K 1	Q R—K B 1 and wins.

In the following example, the doubled Rooks, supported, it is true, by the Q B on the long diagonal, succeed in securing an advantage in material, by the latent threat of mate.

Diag. 136

ALEKHINE



STAHLBERG

(Hamburg 1930)

Black to play

1. ... ... R × P

Resigns

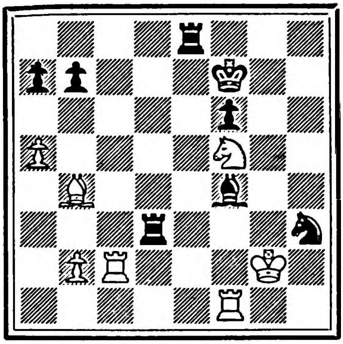
It is clear that he cannot avoid losing material. If 2 Q × Q, R × R; etc., whilst if 2 R × R, Q × Q; 3 R × Q, R × B; mate.

A different type of game obtains when two Rooks operate on two or more ranks or open files against a King, whose position has become exposed as a result either of positional manœuvres or of sacrifices. Before embarking on combinations in such cases, it is all-important to examine very closely the adverse King's means of escape from the threatened territory and his various means of defence such as interposition, counter-sacrifices, etc. Preventive moves are often necessary on the part of the attacker, and the question arises whether his attack has sufficient grip to afford them.

1.	... ...	R—Kt 1 ch
2.	K—R 1	Kt—B 7 ch
3.	Q R × Kt	R—R 6 ch and mate to follow.

Diag. 137

DURAS



BOGOLJUBOW

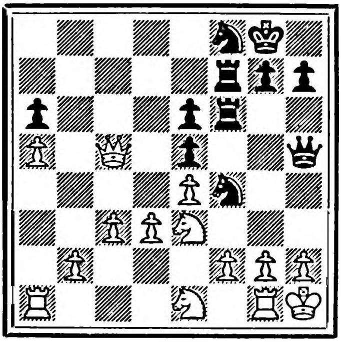
(Mannheim 1914)

Black to play

In the next example, Black can afford to give up the Queen in order to force the adverse King into the comparatively open spaces of the K Kt and K R files, where he will be at the mercy of the black Rooks.

Diag. 138

HUSSONG



HERMANN

(Frankfurt a/m 1930)

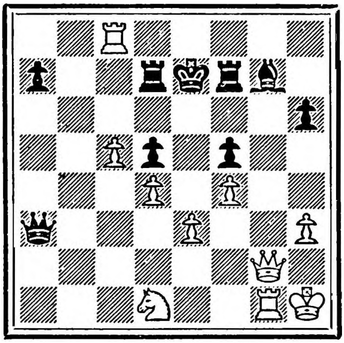
Black to play

1.	... ...	Q × P ch
2.	K × Q	R—R 3 ch
3.	K—Kt 3	Kt—K 7 ch
4.	K—Kt 4	R—B 5 ch
5.	K—Kt 5	R—R 7
6.	Q × Kt ch	K × Q
7.	Kt—B 3	P—R 3 ch
8.	K—Kt 6	K—Kt 1
9.	Kt × R	R—B 4 and mate next move.

It can be seen that Black was able to afford the time for several waiting moves (5 ... R—R 7; 8 ... K—Kt 1; 9 ... R—B 4;).

Diag. 139

TARRASCH



JOHNER

(Trieste 1923)

The next two diagrams deal with operations by the Rooks on several ranks. The first one is simple to understand.

1. Q×B R×Q
2. R×R ch K—B 3

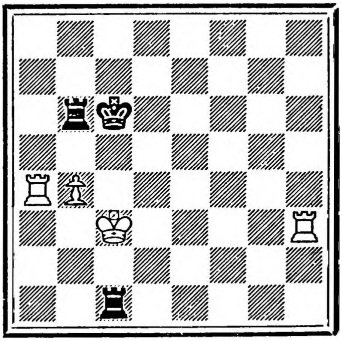
If 2...K—K 3; 3 R—B 6 ch, and mate next move.

3. R×R Resigns

The next example savours of an end game composition; it has a pleasant effect of neatness and inevitability.

Diag. 140

BALOGH



PROKESCH

(The Hague 1928)

1. K—Kt 2 K—Kt 4

Thinking that the white pawn is lost, as indeed it is

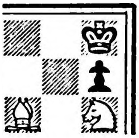
2. R—Q R 5 ch K×P
3. R (R 3)—R 3 Resigns

Black must lose a Rook or be mated.

10. BISHOP AND KNIGHT

In Diagram 28, when discussing the power of the masked Bishop, we saw a mate similar as to that in Diagram XIII. In order to effect this particular mate, the defending King must be barred from his K R 2, either by obstruction by one of his own units or by hostile control (e.g. a Bishop at Q Kt 1 or a Kt at K Kt 5). Similar positions can occur in the middle of the board, when, however, many more squares must be obstructed or controlled.

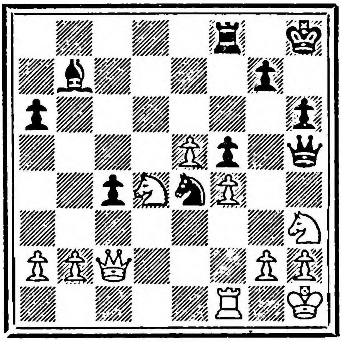
Diagram XIII.



Many attractive combinations have been based on the co-operation of Kt and B.

Diag. 141

ALEKHINE



TORRES

(Seville 1922)

Black to play

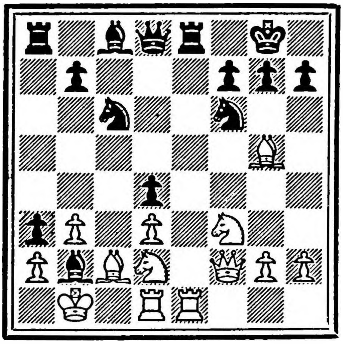
The first example occurred in a blindfold exhibition!

1. ... ... Q × Kt
2. P × Q Kt—B 7 db. ch
3. K—Kt 1 Kt × P mate

In the following example, also from a blindfold exhibition, Dr. Alekhine leaves his Queen *en prise* four times and to four different pieces, an amazing feat in blindfold play.

Diag. 142

ALEKHINE



GONSSIOROVSKI

(Odessa 1918)

Black to play

1.	... ...	Kt—Q 4
2.	R×R ch	Q×R
3.	Kt—K 4	Q×Kt
4.	B—Q 2	Q—K 6
5.	R—K 1	B—B 4
6.	R×Q	P×R
7.	Q—B 1	

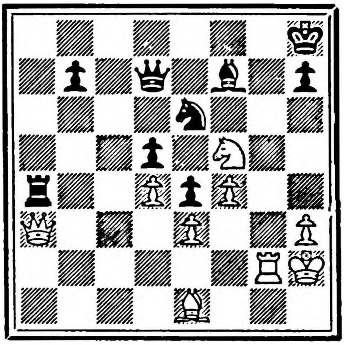
Black announced mate in three:

7.	... ...	P×B
8.	B—Q 1	Kt (B 3)—Kt 5
9.	any	Kt—B 6 mate

A fine Q sacrifice is a feature of the next illustration. In this case the Bishop and Knight have the assistance of a Rook which obtains control of K R 7 and K B 8.

Diag. 143

TARRASCH



GRÜNFELD

(Baden-Baden 1925)

1. B—R 4 P—R 3

If 1 ... R×Q; 2 B—B 6 ch, Kt—Kt 2; 3 B×Kt ch, K—Kt 1; 4 Kt—R 6 mate.

2. Q—B 8 ch Kt×Q

3. B—B 6 ch Resigns

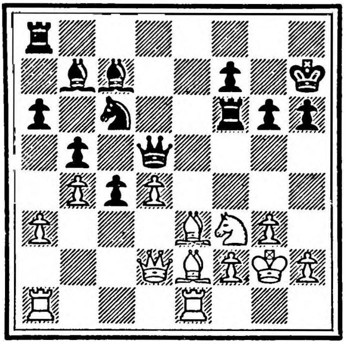
If 3 ... K—R 2; 4 R—Kt 7 ch, K—R 1; 5 R×B dis. ch, K—Kt 1; 6 Kt×P mate.

The next example shows an interesting variation of the same theme. A fine King-hunt sacrifice lures the King out into the open, where he falls a victim to the Kt and B constellation.

1.	... ...	R×Kt
2.	B×R	Q×B ch
3.	K×Q	Kt×P db. ch
4.	K—Kt 4	B—B 1 ch
5.	K—R 4	Kt—B 6 mate

Diag. 144

RJUMIN



POPOFF

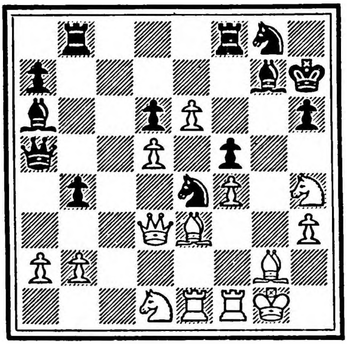
(Moscow 1929)

Black to play

The following position occurred in a game won by the champion from a leading London player in a simultaneous display. The winning combination is surprising and very attractive.

Diag. 145

N.



ALEKHINE

(London 1928)

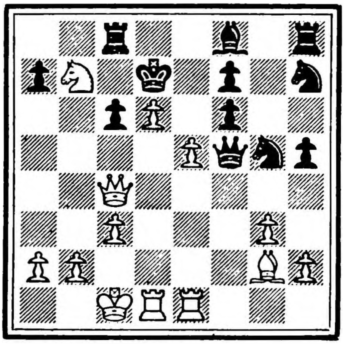
It looks as if Black has a good game and he threatens to win the exchange and the Q side pawns.

1.	Q×Kt	P×Q
2.	B×P ch	K—R 1
3.	Kt—Kt 6 ch	K—R 2
4.	Kt×R db. ch	K—R 1
5.	Kt—Kt 6 ch	K—R 2
6.	Kt—K 5 dis. ch	K—R 1
7.	Kt—B 7 mate	

The following combination occurred in 1921 in a simultaneous blindfold performance by Dr. Tartakower, and is one of the finest and most complicated manœuvres ever conceived in such circumstances.

Diag. 146

N.



TARTAKOWER

(Vienna 1921)

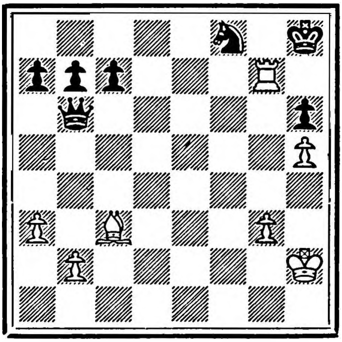
1.	Q × K B P ch	Kt × Q
2.	P—K 6 ch	Q × P
3.	Kt—B 5 ch	K—Q 1
4.	Kt × Q ch	K—Q 2
5.	Kt—B 5 ch	K—Q 1
6.	Kt—Kt 7 ch	K—Q 2
7.	B—R 3 ch	P—B 4
8.	B × P mate	

A magnificent performance.

11. ROOK AND BISHOP

Diagram 147 is an elementary example of one aspect of the Rook-Bishop partnership. There is a holocaust of most of Black's forces, a sad experience for any player, but a salutary one, if only to prevent its recurrence.

Diag. 147



1.	R×P dis. ch	K—Kt 1
2.	R—Kt 7 ch	K—R 1
3.	R×P dis. ch	K—Kt 1
4.	R—Kt 7 ch	K—R 1
5.	R×P dis. ch	K—Kt 1
6.	R—Kt 7 ch	K—R 1
7.	R—Kt 7 dis. ch	K—Kt 1
8.	R×Q	

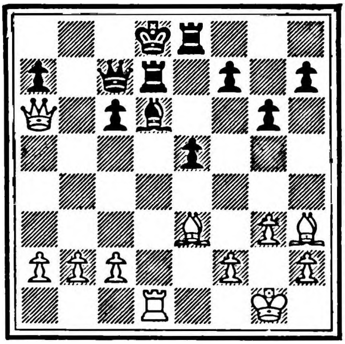
and Black has lost practically all his forces. This piece of chess ju-jitsu is easily avoided in normal circumstances.

But it can be the result of deep combinative play and is a very dangerous weapon, even when it results in far smaller gains in material than in Diagram 147.

The trick shown in the preceding example is effected here in a very subtle manner.

Diag. 148

STERK



BALLA

1. B×P Q×B

If 1 ... Q R—K 2; 2 R×B ch, Q×R; 3 Q—B 8 mate.

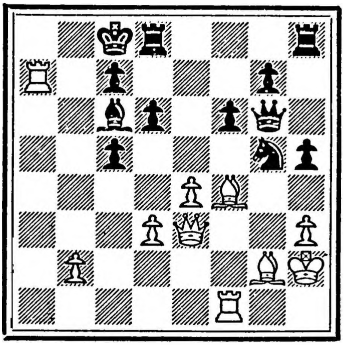
2. R×B Resigns

For if 2 ... Q×Q; 3 R×R ch, K—B 1; 4 R—R 7 dis. ch, followed by 5 R×Q, and White has won a piece.

The trap in question is also effective if the defender, in avoiding it, must suffer his position to deteriorate. This is well illustrated in Diagram 149. In accepting the sacrifice of the Queen, Black would lose three pawns, after which White recovers his Queen. By refusing it, Black is subjected to a powerful mating attack.

Diag. 149

ROSENTHAL



PAULSEN

(Vienna 1873)

1. Q×P Q—K 1

If 1 ... P×Q; 2 R×P ch, K—Kt 1; 3 R×P dis. ch, K—B 1; 4 R×Q, and wins.

2. Q—R 5

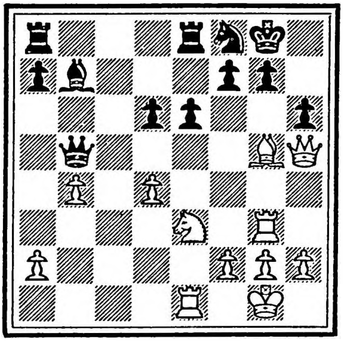
and wins.

There is no answer to 3 R—B 1.

The next position is a fine example of this ancient trap—no doubt a novel experience for Dr. Lasker.

Diag. 150

LASKER



TORRE

(Moscow 1925)

1. B—B 6 Q×Q

Forced, the threat being 2 Q×Q, or 2 R×P ch, followed by mate.

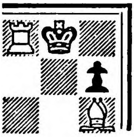
2. R×P ch	K—R 1
3. R×P dis. ch	K—Kt 1
4. R—Kt 7 ch	K—R 1
5. R×B dis. ch	K—Kt 1
6. R—Kt 7 ch	K—R 1
7. R—Kt 5 dis. ch	

He could have taken the Q R P as well, but it is bad policy on principle in these cases to open the file for Black's Q R.

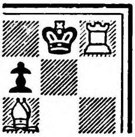
7.	... ...	K—R 2
8.	R×Q ch	K—Kt 3
9.	R—R 3	K×B
10.	R×P ch	Resigns

The simple mates shown in Diagrams XIV-XVII have been the basis of an astonishing number of combinations, some of them amongst the finest ever evolved on the chess-board. From this *embarras de richesse* it is possible to quote but a few of the most instructive ones.

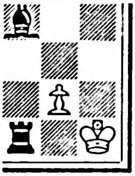
Diag. XIV



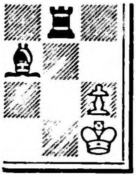
Diag. XV



Diag. XVI



Diag. XVII

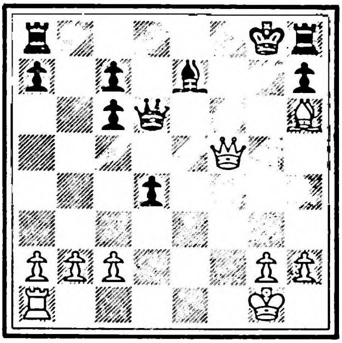


The first is relatively simple, from a game played at the odds of a Knight.

1.	R—K B 1	Q—Kt 3
2.	Q—B 3	R—Q 1
3.	Q—Kt 3 ch	R—Q 4
4.	Q—Kt 8 ch	R—Q 1
5.	Q×R ch	B×Q
6.	R—B 8 mate	

Diag. 151

FERENCZY



CHAROUSEK

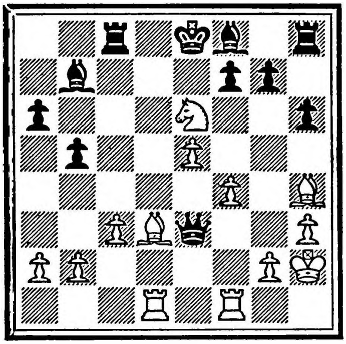
(Miskolez 1898)

The next example, a very simple one, is given in order to illustrate the inception and execution of a combination.

If in Diagram 152 the white K B and the black Q R were taken off the board, there would be an immediate mate on the move by 1 R—Q 8. That is the basis of the combination. Its execution is simple after the idea has been conceived. The Bishop is sacrificed with a check, the black Rook deflected by a Knight check, and the object is already achieved.

Diag. 152

N.



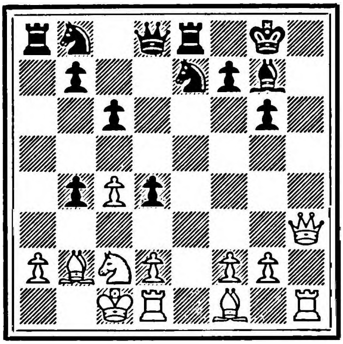
TIETZ

1.	B×P ch	P×B
2.	Kt—B 7 ch	R×Kt
3.	R—Q 8 mate	

The next two examples are given for their extreme neatness.

Diag. 153

LOMAN



EUWE

(Rotterdam 1923)

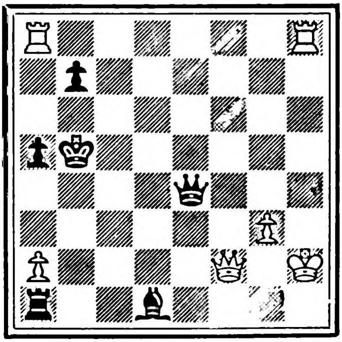
1.	Kt × Q P	B × Kt

If Black does not recapture, the threat is 2 Q—R 7 ch, K—B 1; 3 Kt—K 6 ch, P × Kt; 4 Q × B mate.

2.	Q—R 8 ch	B × Q
3.	R × B mate	

Diag. 154

SCHLECHTER



THIERING

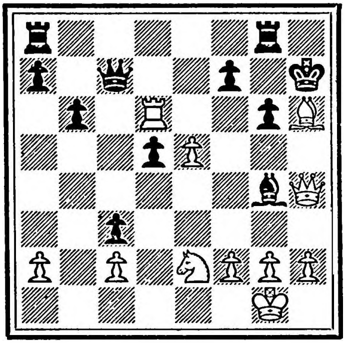
Black to play

1.	... ...	Q—R 8 ch
2.	K × Q	B—B 6 db. ch
3.	K—R 2	R—R 8 mate

The K R file is the *via mala* in the next three examples, which are more complex than the preceding ones.

Diag. 155

OLLAND



DURAS

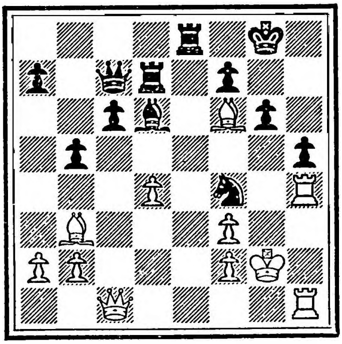
(Carlsbad 1907)

1.	B—B 8 dis. ch	B—R 4
2.	Q×B ch	P×Q
3.	R—R 6 mate	

The following fine combination makes a most artistic impression, as do most combinations in which the move preceding the mate is not a check.

Diag. 156

SCHWARZ



BLACKBURNE

(Berlin 1881)

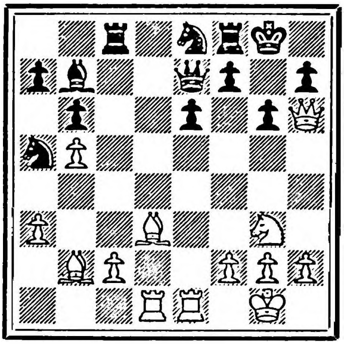
1.	Q×Kt	B×Q
2.	R×P	P×R
3.	R×P	Resigns

Mate by R—R 8, cannot be avoided.

The next example is one of Spielmann's most beautiful conceptions, in which every move contains a *finesse* of its own. It is at first sight not very clear how our B and R mate is to be effected.

Diag. 157

HÖNLINGER



SPIELMANN

(Match, Vienna 1929)

1. Kt—B 5

Defying the two pawns. If 1 ... Kt P × Kt; 2 B × P, and Black is lost.

1.	... ...	Q—B 4
2.	R—K 5	

The Rook and the Bishop on parade!

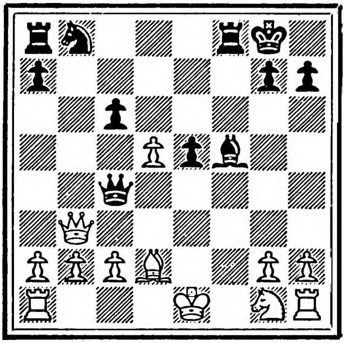
2.	... ...	B—Q 4
3.	Kt—K 7 ch	

A fine sacrifice clearing the way for both the K R and K B.

3.	... ...	Q × Kt
4.	Q × R P ch	K × Q
5.	R—R 5 ch	K—Kt 1
6.	R—R 8 mate	

Diag. 158

HORWITZ



SCHULTEN

(London 1846)

Black to play

The next two combinations depend for their success on a double check, perhaps the most deadly weapon of attack in chess.

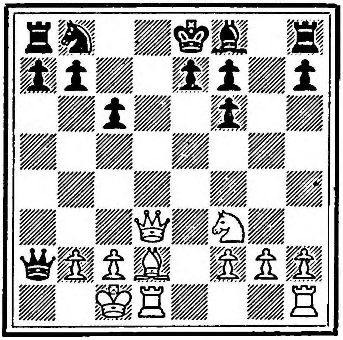
1. .... Q—B 8 ch
2. K×Q B—Q 6 db. ch
3. K—K 1 R—B 8 mate

The next example differs from the preceding one only in that it was one of twenty simultaneous blindfold games played eighty-five years later. Truly a remarkable effort on the part of the blindfold player.

1. Q—Q 8 ch K×Q
2. B—R 5 db. ch any
3. R—Q 8 mate

Diag. 159

N.



KOLTANOWSKI

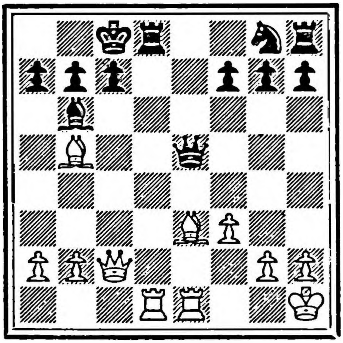
(Antwerp 1931)

Here are two of Professor Anderssen's masterpieces which confirm what we have noticed before, namely:

that the B and R mate can be effected in the middle as well as the corner of the board.

Diag. 160

HILLEL



ANDERSSEN

(Breslau 1859)

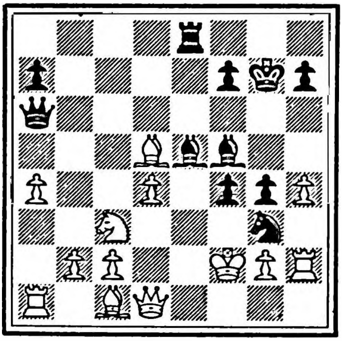
Here again the stage is set for our typical mating combination. Two clearance sacrifices are needed, and the rest is easy.

1. B—Kt 5 Q × Q B
2. Q—B 5 ch Q × Q
3. R × R ch K × R
4. R—K 8 mate

Here we have a similar idea, with a super-refinement. The Rook, instead of checking, effects a pin of White's only available defensive piece.

Diag. 161

ANDERSSEN



ROSANES

(Breslau 1863)

Black to play

1. ... ... Q—B 8 ch
2. Q × Q B × P ch
3. B—K 3 R × B

Again a penultimate move without check.

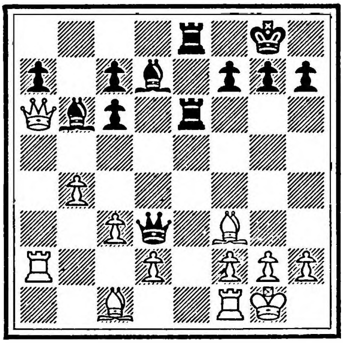
4. K—Kt 1 R—K 8 mate

"A thing of beauty is a joy for ever."

At the risk of overloading this chapter, I give now three memorable combinations, curiously alike in their conception, but differing greatly in the refinements of their execution. It would be difficult to say which is the finest of the three. Another curious fact is that Black was the winner in all of them.

Diag. 162

MORPHY



PAULSEN

(New York 1857)

Black to play

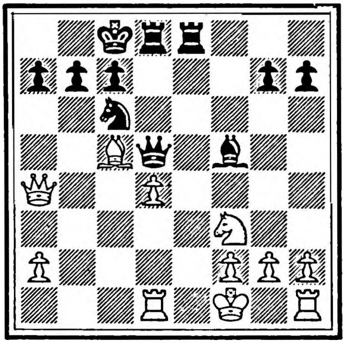
1.	... ...	Q × B
2.	P × Q	R—Kt 3 ch
3.	K—R 1	B—R 6
4.	R—Q 1	B—Kt 7 ch
5.	K—Kt 1	B × P dis. ch
6.	K—B 1	R—Kt 7
7.	Q—Q 3	R × P ch
8.	K—Kt 1	R—Kt 7 db. ch
9.	K—B 1	R—Kt 8 mate

There is a slight deviation here from the variation actually played.

The following is a beautiful composition from actual play, full of subtle variations on the same theme. It will repay careful study, for its manifold beauties cannot be taken in at a glance.

Diag. 163

BODEN



G. A. MACDONNELL

(London 1865)

Black to play

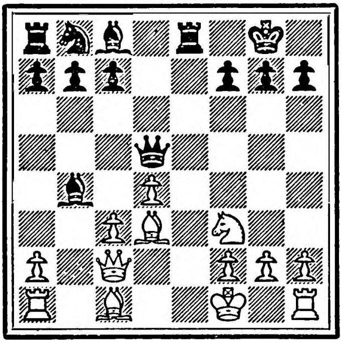
1.	... ...	Q×Kt
2.	P×Q	B—R 6 ch
3.	K—Kt 1	R—K 3
4.	Q—B 2	R×P
5.	B×R	Kt×B
	Resigns	

For if the Queen leaves the rank (e.g. Q×P), 6 ... Kt—K 7 mate. If she leaves the diagonal 6 ... R—Kt 3 mate. If 6 Q—Q 3, R—Kt 3 ch; 7 Q×R, Kt×P mate. Finally if 6 R×Kt, R—K 8 mate.

The next position, built up on the same model, has some additional subtleties, and is perhaps the best of Marshall's many brilliancies.

Diag. 164

MARSHALL



JANOWSKI

(Match 1912)

Black to play

1. ... ... Q×Kt
2. P×B Kt—B 3

A developing move in the course of a major combination!

3. B—Kt 2 Kt×Kt P
4. B×P ch K—R 1
5. P×Q B—R 6 ch
6. K—Kt 1 Kt×Q
7. B×Kt R—K 7
8. R—Q B 1 Q R—K 1
9. B—B 3 R (K 1)—K 6
10. B—Kt 4

The Bishop has to move; if 10 B—K 4, R×Q B; 11 R×R, R—K 8 mate. But if 10 P×R, R—Kt 7 ch; 11 K—B 1, R×B dis ch; and wins both Rooks.

10. ... ... R×P (B 6)
11. B—Q 1

Attacking both Rooks, but leaving the all-important diagonal.

11. ... ... R—B 3

Resigns

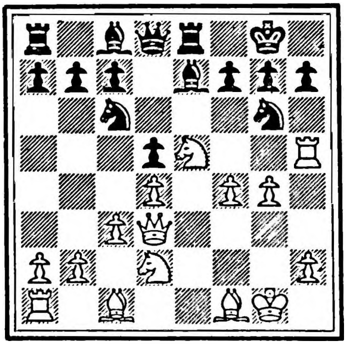
A superlative performance.

An eminent London amateur, Captain A. J. Lowther, has found a brilliant alternative line, which is even more conclusive: 9 ... R × B; 10 R × R, (if 10 R—K 1, R × R ch; 11 B × R, R—B 8;) 10 ... R—K 3; etc.

Diagram 165 shows a position in which the Bishop and Rook act independently in order to bring about the mate. The preliminary manœuvres are very intricate and difficult to find.

Diag. 165

N.



FOX

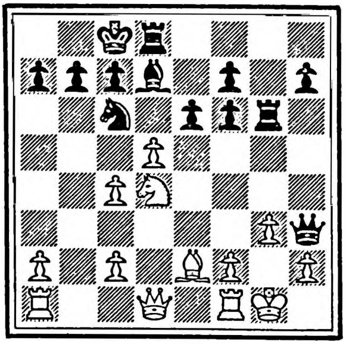
(Antwerp 1901)

1.	Kt (Q 2)—B 4	P × Kt
2.	Q × Kt	R P × Q
3.	Kt × Kt P	P × Kt
4.	B × P ch	K—B 1
5.	R—R 8 mate	

Again a different version of the B and R mate. In this case the Bishop gives the fatal check.

Diag. 166

FLUSS



NIMZOWITSCH

(Zürich 1906)

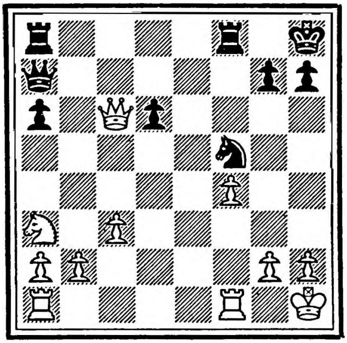
1.	P × Kt	B × P
2.	Kt × B	R × Q
3.	K R × R	P × Kt
4.	P—B 5	R—Kt 1
5.	Q R—Kt 1	Resigns

Because of 6 B—R 6 mate.

The next example sounds a note of warning not to take anything for granted. To conceive the right idea is difficult enough; to carry it out without a hitch is far more difficult, and the greatest care and patience are required to make sure that all will run smoothly and that there is no counter-trap, no counter-*finesse* to upset our plans. Black, in this game, was not careful enough in his calculations and paid the penalty.

Diag. 167

ANDERSSEN



PAULSEN

(Match, Leipzig 1877)

Black to play

1.	... ...	Kt—Kt 6 ch
2.	P×Kt	R—B 3

Threatening mate by 3 ... R—R 3.

3.	R—B 2	Resigns

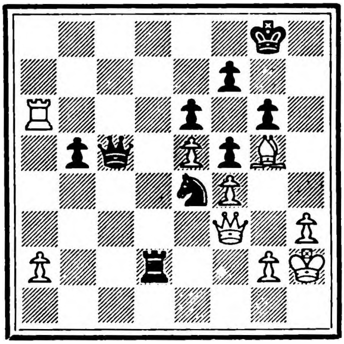
White's counter is simple and effective. If 3 ... Q×R; 4 Q×R ch, etc. White thus gains a tempo and brings all his forces into play.

One more illustration of the R and B mate, showing this time that it can also be a defensive weapon.

In a precarious position, Sir George Thomas again finds a most astute and pleasing combination, which saves the situation.

Diag. 168

DAVIDSON



THOMAS

(Spa 1926)

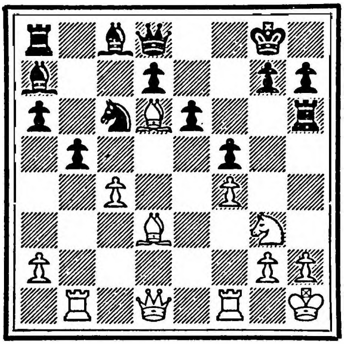
1.	R—R 8 ch	K—R 2
2.	Q×Kt	P×Q
3.	B—B 6	P—Kt 4
4.	P—B 5	R×P ch
5.	K×R	Q—Q B 7 ch
6.	K—Kt 3	Q—Q 6 ch with perpetual check.

12. QUEEN AND BISHOP

The various combinations resulting from the partnership of Rook and Bishop can be executed as well, and better, by the Queen and Bishop, because the Queen can often reach an important square more rapidly *via* a diagonal. This is illustrated in the following elementary combination, which occurred in the game as a threat only.

Diag. 169

MARSHALL



BREYER

(Breslau 1912)

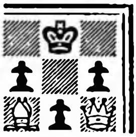
Black to play

1.	... ...	R×P ch
2.	K×R	Q—R 5 mate

In order to effect this mate with a Rook instead of a Queen, the second Rook would have to be at K Kt 5; it is difficult to see how it could get there.

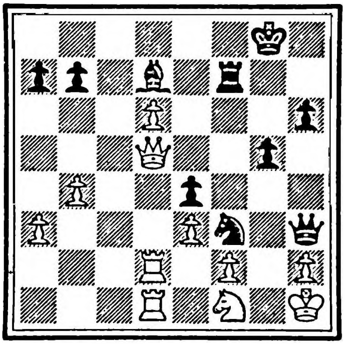
The configuration shown in the adjoining diagram is one that occurs frequently in practical play. It is fatal unless the defender can bring a B or Q to K B 1. A less reliable defender would be a Knight at K 1, K 3, K B 4 or K R 4, as it could in most cases easily be exchanged, even against a major piece or driven away by a pawn. In the next two examples, this position is brought about in very adroit fashion.

Diag. XVIII



Diag. 170

SPEIJER



SALWE

(Hamburg 1910)

Black to play

1. .... Kt—K 8

Most ingenious. White must take the Knight, by which Black gains the required tempo.

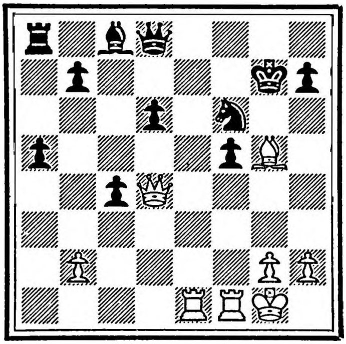
2. R × Kt Q—B 6 ch
3. K—Kt 1 B—R 6 and wins.

The combination shown in the next example is by no means easy to find, and requires exact calculation.

Black's undoing is the backward state of his Q side.

Diag. 171

MARSHALL



NIMZOWITSCH

(New York 1927)

1. R—K 8

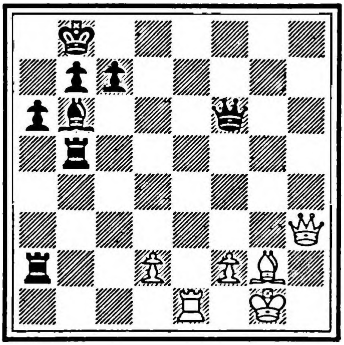
A fine deflecting sacrifice.

1.	... ...	Q×R
2.	Q×Kt ch	K—Kt 1
3.	B—R 6	Resigns

This is what had to be foreseen. The black Queen cannot guard both mates 4 Q—Kt 7, or Q—B 8. If 3 ... Q—B 2; 4 Q—Q 8 ch, etc.

The mate at Kt 7 is a natural objective for the B and Q partnership. In the next example, it is effected in a remarkably smart manner. It is not easy to see how White can bring both Queen and Bishop to bear on Kt 7 in view of the fact that the black King is well guarded, and moreover his own K B P is in jeopardy. It is clearly a case of gaining the necessary *tempo* by means of a sacrifice.

Diag. 172



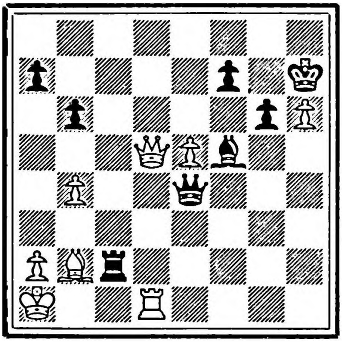
ANONYMOUS

1. R—K 8 ch K—R 2
2. R—R 8 ch K×R
3. Q—B 8 ch K—R 2
4. Q×P mate

The Queen and Bishop on the same diagonal can be a powerful weapon, but the Queen must be in front of the Bishop in order to deploy the maximum strength of the combination. The next example is a simple one, hingeing on the fact that the white Rook is overloaded, as it is guarding both the white Queen and the potential mating square at Q Kt 1.

Diag. 173

AURBACH



WISNIOWIECKI

Black to play

1. ... ... R—B 8 ch

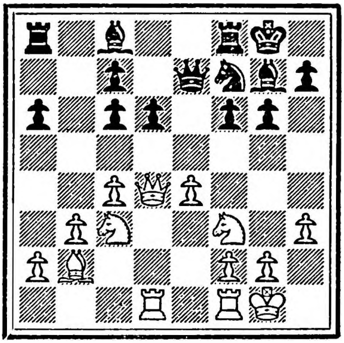
If now 2 R×R, Q×Q.

2. B×R Q—Kt 8 mate

That the formation shown in the preceding diagram can be effective without actually leading to a mate, but by merely containing a mating threat, is shown in the next example. Here Black, not unnaturally, wishes to drive the Queen from the long diagonal before she can do some mischief. But his quick-witted adversary at once locates the flaw in Black's scheme.

Diag. 174

ALEXANDER



ILLINGWORTH

(Hastings 1931)

Black to play

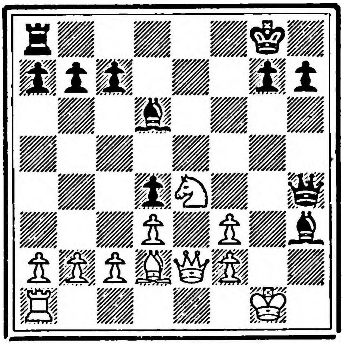
1. .... P—K B 4
2. Kt—Q 5

Very smart. White wins a piece.

The next example contains a very beautiful combination. If we eliminate Black's Q B, there is a mate in two by ... Q—R 7—R 8. The problem is therefore to get rid of the Q B without disturbing the position and without losing a *tempo*. Black's solution is admirably artistic.

Diag. 175

CHAROUSEK



HERMANN

(Budapest 1896)

Black to play

1. ... ... B—R 7 ch
2. K—R 1

If 2 K×B, B—B 8 dis. ch; wins the Queen.

2. ... ... B—B 8
3. Q—Q 1

If 3 Q×B, B—Kt 6 dis. ch; and mate to follow.

3. ... ... B—K 7
Resigns

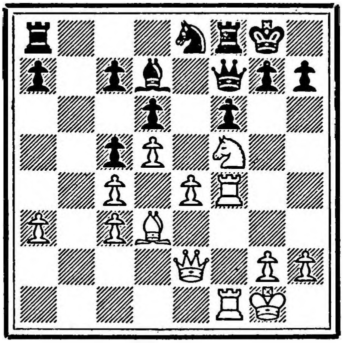
For if 4 Q×B, blocking his King's only flight square, we have (after 4 ... B—Q 3 dis. ch; 5 K—Kt 1,) the original position in the diagram without Black's Q B and there is a mate in two.

The play is altogether charming.

If the defender is weak on squares of the colour of the opposing Bishop (in Diagram 176 the white squares) the attacker must try to effect a blocking up of the squares of the opposite colour, which often leads to surprising results. The combination here is very complicated, but rests on this idea.

Diag. 176

ENGEL



SÄMISCH

(Brünn 1928)

1.	P—K 5	

A *clearance sacrifice* opening the Bishop's diagonal.

1.	... ...	Q P×P
2.	R—R 4	P—K R 3

Not an oversight. His next move will challenge the Knight.

3.	R×P	Kt—Q 3
4.	Kt—K 7 ch	

Blocking the black squares.

4.	... ...	Q×Kt
5.	R—R 8 ch	

Gaining a *tempo*.

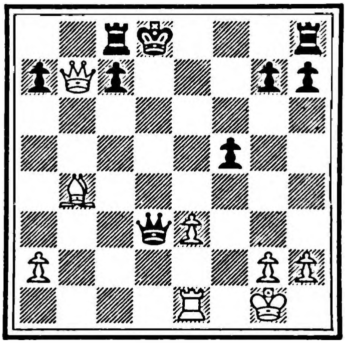
5.	... ...	K×R
6.	Q—R 5 ch	K—Kt 1
7.	Q—R 7 ch	K—B 2
8.	B—Kt 6 mate	

This is no isolated instance of a semi-smothered mate by the Bishop. It happens fairly often in the lighter type of off-hand games.

Perhaps the most difficult Queen and Bishop combinations are those in which a mate is effected in an open field. They demand most exact calculations and a very clear sight of the board.

Diag. 177

MAURIAN



MORPHY

(New Orleans 1866)

1.	R—K 2	R—K 1

If 1 ... Q×R; 2 Q—Q 5 ch, K—K 1; 3 Q—K 6 ch, K—Q 1; 4 Q—K 7 mate.

2.	R—Q 2	R×P
3.	R×Q ch	R×R
4.	B—K 7 ch	Resigns

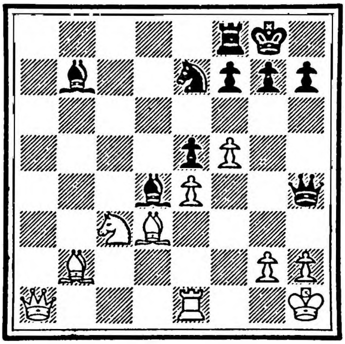
If 4 ... K×B; 5 Q×R, and if 4 ... K—Q 2; 5 Q—Kt 5 ch.

The following is a good example of a King-hunt sacrifice and of the co-ordination of Q and B, although the actual mate is given by a pawn.

A clever and far-sighted combination.

Diag. 178

GRIFFITH



MÜLLER

(London 1893)

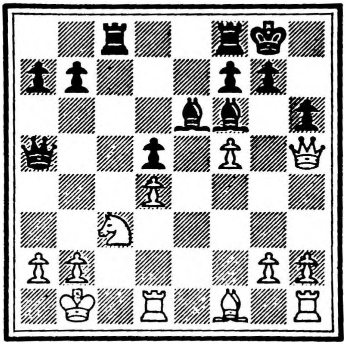
Black to play

1	… … …	Kt×P
2.	P×Kt	B×P ch
3.	K×B	Q—B 7 ch
4.	K—R 3 Forced.	
4.	… … …	Q—B 6 ch
5.	K—R 4	B—B 7 ch
6.	K—Kt 5	P—R 3 mate

The following position is from one of the "immortal" games. I give the moves without comments; the play is beyond criticism, and also beyond praise.

Diag. 179

LASKER



PILLSBURY

(St. Petersburg 1896)

Black to play

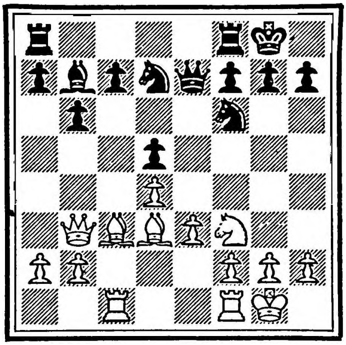
1.	... ...	R × Kt
2.	P × B	R—Q R 6
3.	P × P ch	R × P
4.	P × R	Q—Kt 3 ch
5.	B—Kt 5	Q × B ch
6.	K—R 1	R—B 2
7.	R—Q 2	R—B 5
8.	K R—Q 1	R—B 6
9.	Q—B 5	Q—B 5
10.	K—Kt 2	R × P
11.	Q—K 6 ch	K—R 2
12.	K × R	Q—B 6 ch
13.	K—R 4	P—Kt 4 ch
14.	K × P	Q—B 5 ch
15.	K—R 5	B—Q 1 ch and mate next move.

In the following game White has a bad position. It looks as if his valuable K B will have to be exchanged. But he extricates himself skilfully from his predicament, and wins by means of the Q and B partnership.

It should be noted that in such positions it is very desirable to double the adverse K B P, as then the K B and Q have a clear field towards K R 7.

Diag. 180

PETROFF



MARSHALL

(Hamburg 1930)

Black to play

1. ... ... P—B 4
2. P × P Kt × P
3. B × Kt

A timely manœuvre. If 3 ... Q × B; 4 R × Kt.

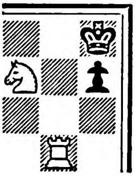
3. ... ... P × B
4. Q—Kt 4 K—R 1
5. R × Kt Resigns

If 5 ... P × R; or 5 ... Q × R; 6 Q—K R 4, and wins. A diabolical piece of cunning.

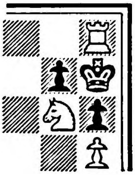
13. ROOK AND KNIGHT

The Rook and Knight make an effective team; Diagrams XIX–XXII show some of their typical mates. The

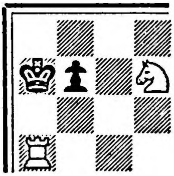
Diag. XIX



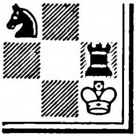
Diag. XX



Diag. XXI



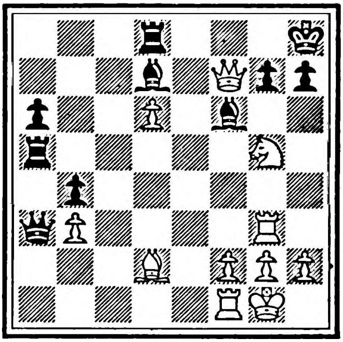
Diag. XXII



next three diagrams contain simple combinations leading to a quick mate.

Diag. 181

V. FREYMANN

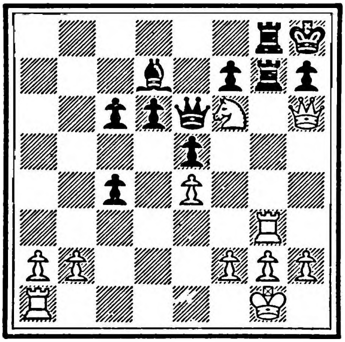


LEVITZKI

1. Q×KB P×Q
2. Kt—B 7 mate

Diag. 182

FLAMBERG



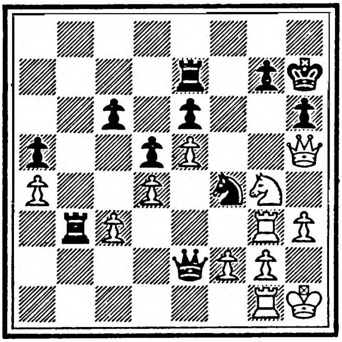
POST

(Mannheim 1914)

1.	Q×P ch	R×Q
2.	R×R mate	

Diag. 183

GIESE



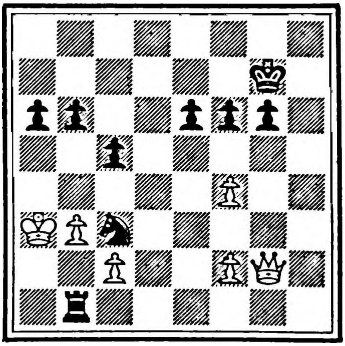
NIMZOWITSCH

1.	Q×P ch	P×Q
2.	Kt—B 6 ch	K—R 1
3.	R—Kt 8 mate	

The next diagram is distinguished by a problem move by Black 2 ... Kt—R 5; which is of unusual beauty.

Diag. 184

GRIFFITH



THORNLEY

(London 1903)

1. Q—Kt 7 ch	K—R 3
2. Q×Kt P	Kt—R 5

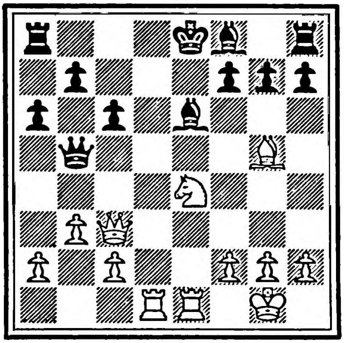
A startling and imaginative surprise which leaves White with the unfortunate choice between an original Kt and R mate or the loss of the Queen. If 3 K×Kt, R—R 8 mate ! If the Queen moves, 3 ... R—R 8 mate.

3. K—R 2	Kt×Q
4. K×R	Kt—Q 4
Resigns	

The next two positions prove that a Kt and R mate is not restricted to the corner of the board.

Diag. 185

ALAPIN



NIMZOWITSCH

(St. Petersburg 1913)

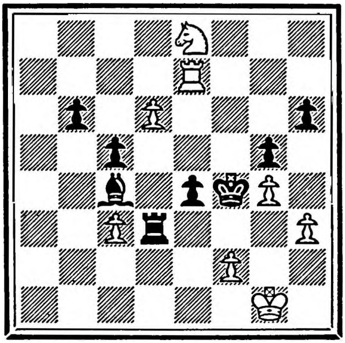
1. Q—B 6	P×Q
2. Kt×P ch	K—K 2
3. R—Q 7 mate	

A neat ending.

Here, after some beautiful play, the mate is effected in the centre of the board.

Diag. 186

RUBINSTEIN



MIESES

(Vienna 1908)

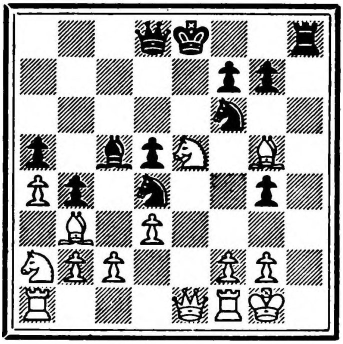
1.	Kt—B 6	R—Q 8 ch
2.	K—Kt 2	B—B 8 ch
3.	K—R 2	R×P
4.	Kt×P	R—Q 8
5.	Kt—Kt 3	P—Kt 4
6.	R—K 3	B×P
7.	K×B	Resigns

Because of mate, which can be postponed but not prevented.

Here is a beautiful combination from the "good old times" to complete our survey of the Kt and R collaboration. It will be noticed that Black is under threat of a discovered check.

Diag. 187

N



KOLISCH

Black to play

1.	... ...	Kt—K 5
2.	B × Q	Kt—Kt 6
3.	Kt—Kt 6 dis. ch	Q Kt—K 7 ch
4.	Q × Kt ch	Kt × Q mate

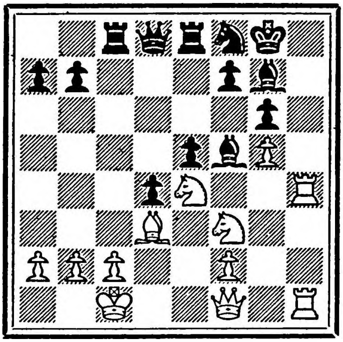
14. QUEEN AND KNIGHT

THE most effective formation here is with the Kt at B 6 or Kt 5 and the Queen on the open Rook's file, and to obtain it is often worth heavy sacrifices. The most valuable defensive piece is a Bishop at Kt 2.

In Diagram 188 we see that White finds it worth his while to give up two Rooks in order to get rid of the Bishop in question.

Diag. 188

ABRAMAVICIUS



RICHTER

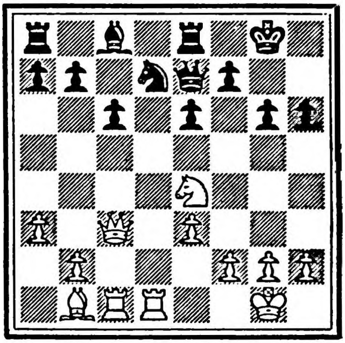
(Hamburg 1930)

1.	R—R 8 ch	B × R
2.	R × B ch	K × R
3.	Q—R 1 ch	Kt—R 2
4.	Kt—B 6	K—Kt 2
5.	Q—R 6 ch	K—R 1
6.	Q × Kt mate	

Diagram 189 shows a position of a similar type. Here, too, the problem is solved with neatness and dispatch. At present a black Knight prevents access to the crucial square.

Diag. 189

HIRSCHBEIN



RUBINSTEIN

(Lodz 1907)

1.	R × Kt	

An effective, if obvious, *eliminating sacrifice.*

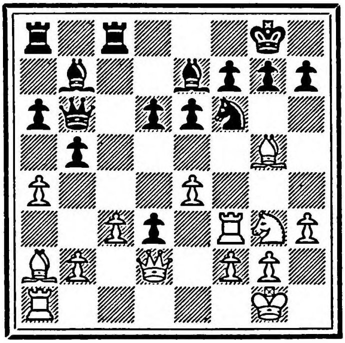
1.	... ...	B × R
2.	Kt—B 6 ch	Resigns

For if 2 ... K—Kt 2; 3 Kt—R 5 db. ch, and we have the typical Q and Kt mate, and if 2 ... K—B 1; 3 Kt—Q 5, followed by the capture of the Queen or 4 Q—R 8 mate.

A more complicated version of the same theme is shown in the next example. The interception on White's fourth move is clever and particularly pleasing. White must have had it in mind before he embarked on the *clearance sacrifice* of a Rook.

Diag. 190

WOOG



NISCH

(Leipzig 1934)

1.	B×Kt	B×B
2.	R×B	P×R
3.	Q—R 6	R—B 4

In order to provide against White's fatal 4 Kt—R 5.

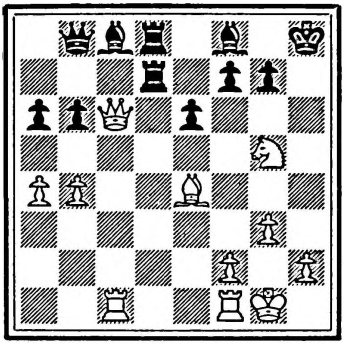
4. B—Q 5

Quite in the problem style. White gains the all-important tempo. The mate is now forced, e.g.: 4 ... P×B; (4 ... B×B; is no better and if 4 ... R×B; 5 P×R, etc.) 5 Kt—R 5, etc.

In Diagram 191 the white Bishop blocks the Queen's journey to the KR file. If it can free the way with a major threat, all is well. The play after that is very subtle.

Diag. 191

RUBINSTEIN



ALEKHINE

(Carlsbad 1923)

1.	B—Kt 6	P×B
2.	Q—Kt 2	B×P
3.	Q—R 3 ch	K—Kt 1
4.	Q—R 7 ch	K—B 1
5.	Q—R 8 ch	K—K 2
6.	Q×P ch	K—K 1
7.	Q—Kt 8 ch	B—B 1
8.	Q×Kt P ch	K—K 2

(If 8 ... R—B 2; 9 Q × R mate.)

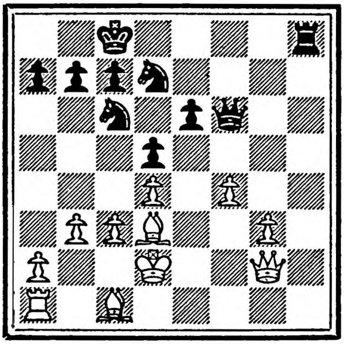
9. Q×P mate

In the actual game Black played 1 ... Q—K 4; and lost the exchange and the game. The continuation in the text is from a very fine analysis by Dr. Euwe.

The position in Diagram 192 looks innocuous. For Black to have scented there the possibilities of a combination speaks of positional judgment of a very high order.

Diag. 192

TARTAKOWER



PRZEPIÓRKA

(Liège 1930)

Black to play

1.	... ...	Kt×P
2.	P×Kt	Q×P

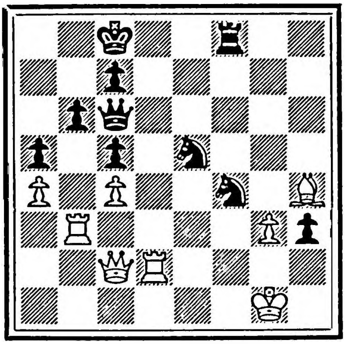
The attack on the Rook is the key to the whole scheme. White resigns, for if 3 R—Kt 1, Kt—B 4 (the Q and Kt partnership at its best); 4 Q—K 2, Kt×B; 5 Q×Kt, R—R 7 ch; winning the Queen with an immediate mate to follow.

Diagram 193 contains a problem from actual play; Black's conduct of the game shows the utmost artistry.

It is even more difficult than a problem, where the solver at least knows from the first that there is a mate.

Diag. 193

MONTICELLI



BOGOLJUBOW

(San Remo 1930)

Black to play

1.	... ...	Kt—K 7 ch

Forcing White to block up one flight square, as well as clearing the K B file.

2.	R×Kt	R—B 8 ch
3.	K×R	Q—R 8 ch
4.	K—B 2	

The meaning of Black's first move is now clear.

4.	... ...	Kt—Kt 5 mate

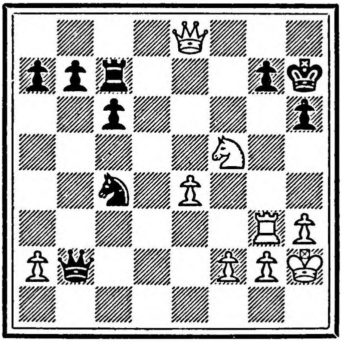
Most concise and satisfying!

15. QUEEN AND ROOK

The first example, a mate on two files, is comparatively simple. The first and obvious step is to clear the K Kt and K R file of enemy forces, after which the King must succumb to the combined onslaught of the major pieces.

Diag. 194

PHILLIPS



ALEKHINE

(from a simultaneous exhibition, New York 1924)

1. Kt × R P — P—Kt 4

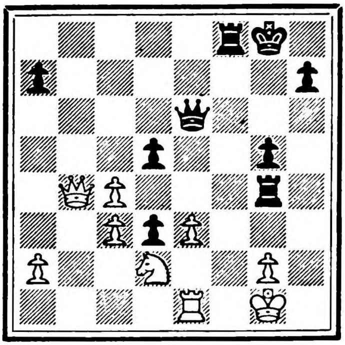
If 1 ... K × Kt; 2 Q—R 8 mate.

2. Q—Kt 8 ch — K × Kt
3. Q × P ch — K—R 2
4. Q—R 5 mate

The next example is also fairly simple. The initial temporary sacrifice of a Rook is based on the fact that after the elimination of his Kt P, the white King, confined to the K Kt and K R file, will be defenceless, and with the Q and Kt out of play the white Rook must fall to a double attack.

Diag. 195

JOHNER



PROKESCH

(Pistyan 1922)

Black to play

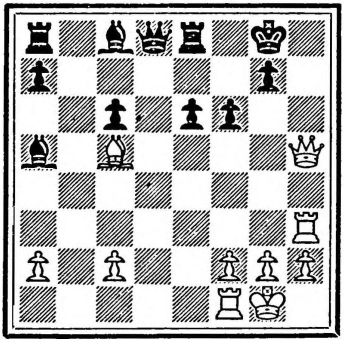
1.	... ...	R × P ch
2.	K × R	Q—Kt 5 ch
3.	K—R 1	Q—R 6 ch
4.	K—Kt 1	Q—Kt 6 ch
5.	K—R 1	Q × R ch
6.	K—Kt 2	R—B 7 ch
7.	K—R 3	Q—R 8 ch
8.	K—Kt 3	Q—Kt 7 mate

It has long been known that in a direct attack by Q and R (e.g. on a R file) the proper formation is the Rook in front of the Queen (the reverse obtains in the case of the Q and B). But to Réti, in his lovable and admirable book *Masters of the Chessboard*, belongs the credit for giving chapter and verse for the assertion.

In the next three examples the Rook and Queen start from the wrong formation, but their order is reversed by skilful play, without the attacker loosening his grip on the initiative.

Diag. 196

ANDERSSEN



ZUKERTORT

It is clear that with the position as it is, White can only give a perfectly useless check.

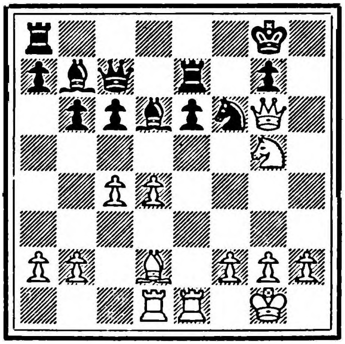
1.	Q—Kt 6	B—R 3
2.	R—R 7	Q—B 2
3.	Q—R 5	Resigns

Owing to the diagonal action of the Queen, mate is now threatened and cannot be prevented.

A more intricate example follows. The manœuvres are necessarily lengthy, but the result is the same.

Diag. 197

APPEL



ALEKHINE

(Lodz 1933)

1. R—K 4 Q—Q 2
2. R—R 4 Q—K 1
3. Q—Q 3 R—Q B 2
4. Q—K R 3

The necessary switch-over is effected.

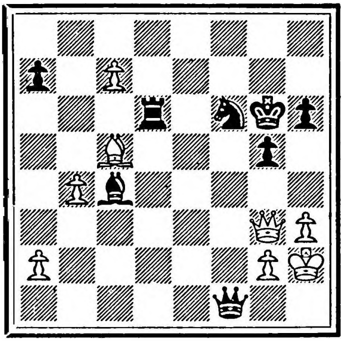
4. ... ... K—B 1
5. R—R 8 ch Kt—Kt 1
6. R—K 1 B—B 1
7. Q—R 4

And Black cannot avoid the mate or decisive loss in material.

An extraordinary illustration of the same theme. White, with two Queens on the board, cannot prevent the black Queen and Rook from changing places, and is mated in consequence. A most artistic display.

Diag. 198

RÉTI



TARTAKOWER

(Match, Vienna)

1.	P—B 8 (Q)	R—Q 8
2.	Q—K B 3	Q—R 8 ch
3.	K—Kt 3	Q—K 8 ch
4.	K—R 2	

Or 4 B—B 2, Q—K 4 ch; or 4 Q—B 2, Q—K 4 ch; and mate follows in either case.

4.	... ...	Q—K 4 ch
5.	Q—Kt 3	

Or 5 P—Kt 3, B—Q 4; 6 Q×R, Q—Kt 7 ch; and mate in three.

5.	... ...	Q—R 8

A miracle! Black has obtained the desired formation, he threatens mate, and White's second Queen is useless.

6.	Q—Q 6	

In order to pin the Knight, for if 6 Q—K 3, R—R 8 ch; 7 K—Kt 3, Kt—R 4 ch; 8 K—B 3, Q—Q 8 ch; 9 K—K 4, Q—Q 4 mate.

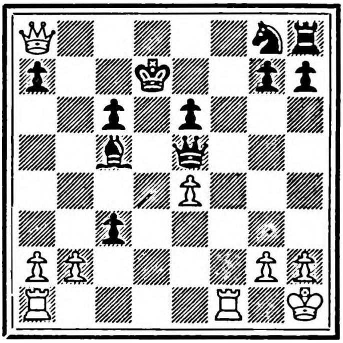
6.	... ...	R—R 8 ch
7.	K—Kt 3	Q—B 6 ch

and White cannot escape.

The next three examples illustrate some tactical turns for which the opportunity arises from time to time, and with which every chess player should be familiar. The first is a deflecting check which forces the King away from a piece which he is protecting.

Diag. 199

JULIEN



MORPHY

(New York 1857)

1.	Q—Kt 7 ch	Q—B 2
2.	Q R—Q 1 ch	B—Q 3
3.	R×B ch	K×R
4.	R—Q 1 ch	

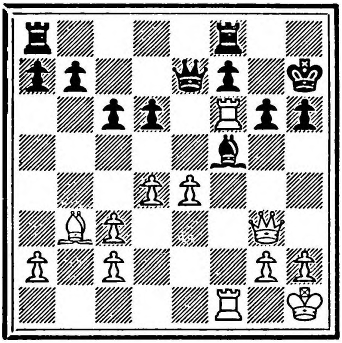
The deflecting check.

4.	... ...	K—K 2
5.	Q×Q ch and wins.	

A useful stratagem against doubled Rooks is to interpose a minor piece, after which either or both Rooks may be liable to capture. Diagram 200 shows such a manœuvre, which in this case proves abortive. Black has just played ... B—B 4; and it seems that White must lose the Rook at K B 6. But he saves the day by means of a Q and R mate.

Diag. 200

RAOUX



ED. LASKER

(Dartford 1913)

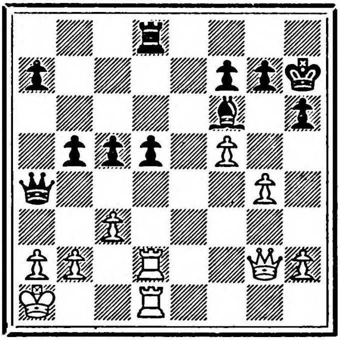
1. R (B 1)×B P×R
2. Q—R 4 Resigns

He must move the Queen away, and White, with Q and R in the proper order, can force the mate after 3 R×R P ch.

Although Black wins at once in the following example on account of White's faulty first move, the knowledge of this stratagem is so important, that the position is worth reproducing.

Diag. 201

CAPABLANCA



MIESES

(Berlin 1913)

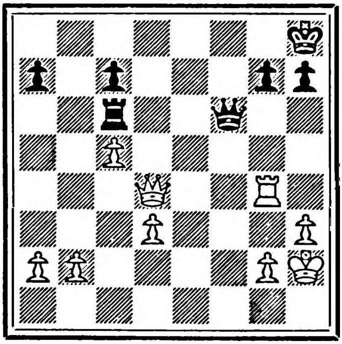
1. R×P Q×R ch
2. R×Q R×R mate

It must be added that this combination did not occur in the game, but its possibility enabled Black to maintain his winning preponderance in pawns on the Q side.

The next position is a good illustration of the *overloaded* unit. A piece which must guard the first rank against mate can be attacked with impunity and in many different and unexpected ways. The last move shows a stratagem not unlike that shown in the preceding example.

Diag. 202

H. WOLF



DURAS

(Vienna 1907)

1.	R—B 4	Q—K 2
2.	Q—Q 7	R—K 3

He cannot play 2 ... Q × Q; 3 R—B 8 mate.

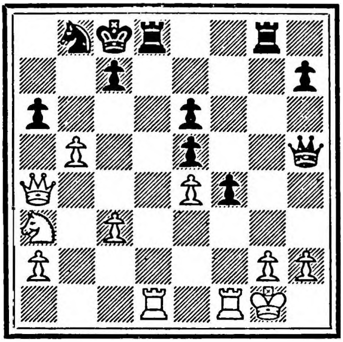
3.	Q—B 8 ch	Q—K 8
4.	R—B 8 ch	Q × R
5.	Q × Q mate	

White had an even quicker win on his third move.

Here is a variation on the same theme, but even more subtle and artistic than the preceding one.

Diag. 203

KOLISCH



SCHUMOFF

Black to play

1. ... ... R×P ch
2. K×R Q—K 7 ch
3. K—R 1

If 3 K—Kt 1, R—Kt 1 ch; etc.

3. ... ... R—Q 7
Resigns

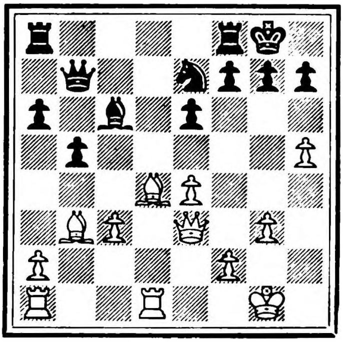
If 4 R×R, Q×R mate. There is no other way of preventing the mate at Kt 2 or R 2.

Ingenuity could go no further.

16. QUEEN AND PAWN

The mate by Q and B shown in Diagram XVIII, p. 139, is equally effective with a pawn in place of the Bishop. It is in fact more desirable, as it releases a piece for duty elsewhere.

A simple example is shown in Diagram 204.



Diag. 204

GRÜNFELD

SPIELMANN

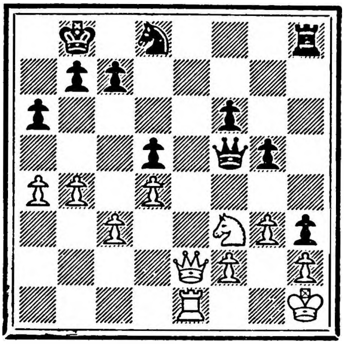
(Carlsbad 1929)

1.	B × Kt P	K × B
2.	Q—Kt 5 ch	Kt—Kt 3
3.	P—R 6 ch	Resigns

The next example is elementary, but attractive. It is evident that if Black's Queen could capture the Knight, mate could not be prevented. Thus he is able to throw a Rook into the furnace.

Diag. 205

ALEKHINE



OPOCENSKI

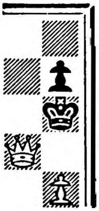
(Paris 1925)

Black to play

1. ... ... R—K 1
Resigns

White's Queen must abandon the protection of the Knight by 2 Q×R, (if 2 Q—Q 1, Q×Kt ch; etc.) and there follows 2 ... Q×Kt ch; 3 K—Kt 1, Q—Kt 7 mate.

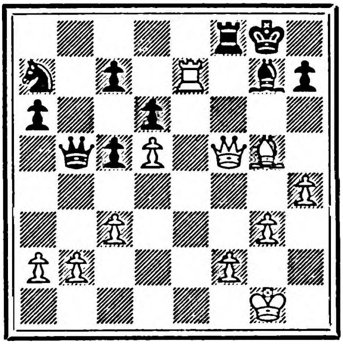
Diag. XXIII



The next example illustrates a curious mate, which can occur on a rank or file whenever there is one of his own units blocking the square behind the King and at the distance of a Knight's move from the Queen's mating square (as in Diagram XXIII).

Diag. 206

L. STEINER



PRZEPIÓRKA

(Debreczin 1925)

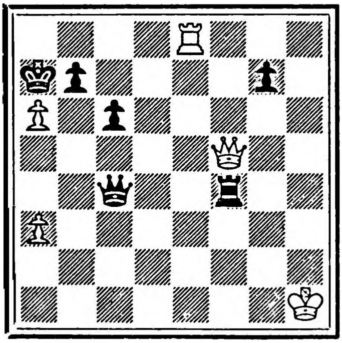
1.	R×B ch	K×R
2.	B—R 6 ch	K×B
3.	Q—Kt 5 mate	

If 2 ... K—Kt 1; 3 Q×R mate.

A little jest to finish this chapter. The readers who remember Diagram 172 will have no difficulty in finding the solution.

Diag. 207

N.



KOTRC

1.	R—R 8 ch	K×R
2.	Q—Q B 8 ch	K—R 2
3.	Q×P mate	

If 1 ... K—Kt 3; 2 Q—R 5 ch, K×Q; 3 P×P dis. ch, K—Kt 3; 4 P—Kt 8 (Q) ch, K—B 4; 5 R—R 5 ch and wins.

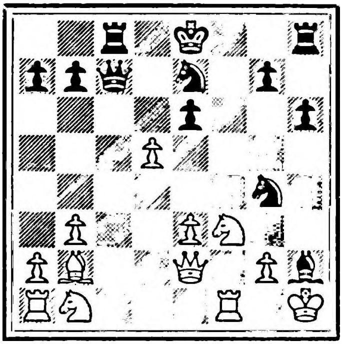
When three or more pieces are concerned in the final stages of a combination, it will nearly always be found that some of them are acting in a secondary capacity—as supports or playing a rôle outside the scope of the actual winning manœuvre (e.g. a Rook, controlling a rank or file, creating for the adverse King an artificial R file or last rank). Or else they provide an alternative combination which in itself also reverts to one or other of the types which we have examined in the preceding chapters.

These are perhaps the most interesting cases, certainly the most difficult both to conceive and to defend, being so to speak a *fork of combinations*. When it comes to a manifold threat of combinations, the victim can but throw up his hands in despair.

17. MINOR PIECES

THE following simple but attractive position is from a London League game (C division). The combination amounts to a Kt and B mate, the K Kt simply guarding the Bishop.

Diag. 208



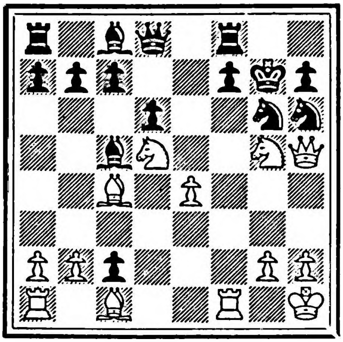
(London 1909)

Black to play

1.	... ...	Kt—B 4
2.	Q—Kt 5 ch	K—Q 1
3.	B—K 5	Q × B
4.	Kt × Q	Kt—Kt 6 mate

Diag. 209

GIFFORD



BLACKBURNE

(The Hague 1874)

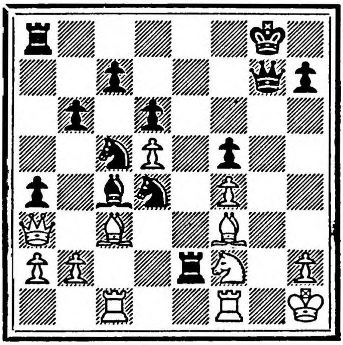
The next is a beautiful example of Blackburne's skill, starting with a *King-hunt sacrifice.*

1.	Q × Kt (R 6) ch	K × Q
2.	Kt—K 6 dis. ch	K—R 4
3.	B—K 2 ch	K—R 5
4.	R—B 4 ch	Kt × R
5.	P—Kt 3 ch	K—R 6
6.	Kt × Kt mate	

The following combination occurred in the game as a possibility only. Black being short of time steered a simpler course.

Diag. 210

NIMZOWITSCH



SÄMISCH

(Carlsbad 1923)

Black to play

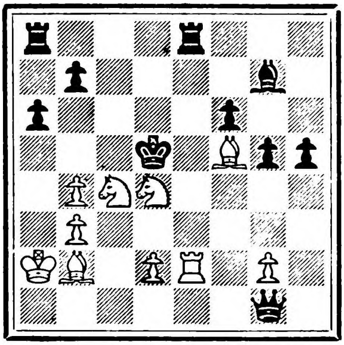
1.	... ...	Kt × B
2.	B × Q	B × Q P
3.	B—R 6	K—B 2
4.	Q R—Q 1	R—Q 7
5.	R × R	Kt × R dis. ch
6.	K—Kt 1	R—Kt 1 ch
7.	B—Kt 5	Kt—B 6 ch
8.	K—Kt 2	Kt × B dis. ch
9.	K—Kt 3	Kt—B 6 dis. ch
10.	K—R 3	Kt—Q 7
11.	R—Q 1	B—Kt 7 ch
12.	K—R 4	Kt—B 6 ch
13.	K—R 5	Kt—K 3
14.	Q—K 3	R—Kt 3 wins.

There is no adequate reply to the threat 15 ... Kt—Kt 2 mate.

The next problem-like position is a perfect example of co-operation between minor pieces.

Diag. 211

LEELANS



NIMZOWITSCH

1.	R—K 6	R×R
2.	B×R ch	

The mouse-trap opens.

2.	... ...	K—K 5
3.	P—Q 3 ch	K×P
4.	B—B 5 mate	

The mouse-trap shuts.

If 3 ... K—B 5; 4 Kt—K 2 mate.

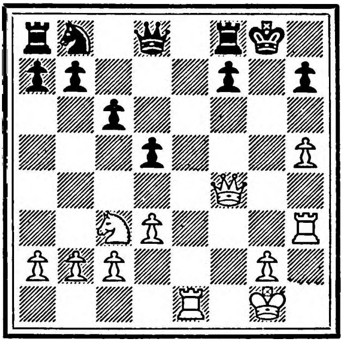
18. MAJOR PIECES

MAJOR pieces are most effective in their collaboration when the adverse King is in a mating position in the corner or on the last rank. Very frequently there is some strong or subtle manœuvre resulting in an eighth rank or a Q and R mate.

The following is an attractive if simple example from former days.

Diag. 212

SZEN



HARRWITZ

(London 1851)

1.	R—Kt 3 ch	K—R 1
2.	Q—R 6	R—Kt 1
3.	R—K 8	

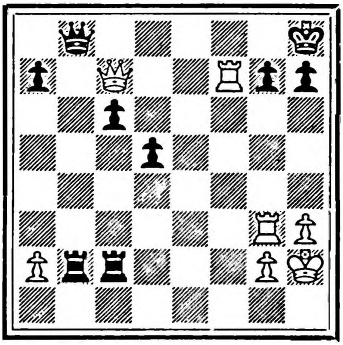
A brilliant and decisive manœuvre winning in all variations.

3.	... ...	Q—Q 3
4.	Q—Kt 7 mate	

Another straightforward example.

Diag. 213

N.



HELMS

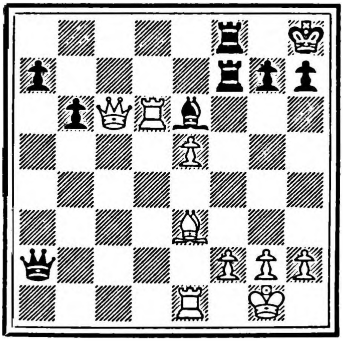
1.	R—K 7	R—K 7
2.	R—K 8 ch	R × R
3.	Q × P mate	

It must be noted that 1 R—B 8 ch, fails on the first move because 1 ... Q × R; guards the Kt P.

Here is a clever variation on the same theme. The conception is more difficult than its execution.

Diag. 214

O. BERNSTEIN



V. KAHN

(Paris 1926)

Black to play

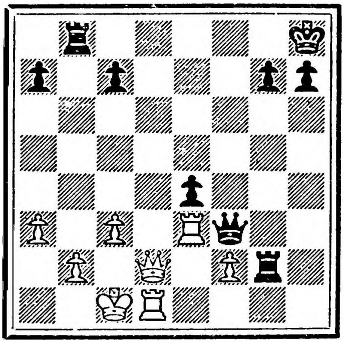
1.	... ...	R × P
2.	R × B	Q—K 7
	Resigns	

There is no reply.

There are many pitfalls in the play of major pieces. Here Black thoughtlessly plays the obvious and apparently winning move and pays the penalty of carelessness. That so sound a player as Pillsbury should set a trap for himself is surely a warning never to take things for granted.

Diag. 215

PILLSBURY



SHOWALTER

(Cambridge Springs 1904)

Black to play

1. ... ... Q×P

He only considers 2 Q×Q, R×Q; and Black should win. 1 ... R×P; is good enough.

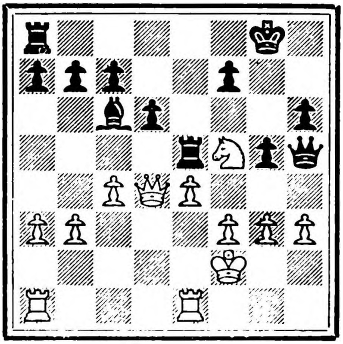
2. R—K 2 Resigns

For he loses a Rook. If 2 ... Q×R; 3 Q—Q 8 ch, etc.

The way in which Black, in the next example, handles his heavy artillery is admirably forceful.

Diag. 216

THOMAS



SÄMISCH

(Carlsbad 1923)

Black to play

1.	... ...	R×Kt
2.	P—K Kt 4	Q—R 5 ch
3.	K—Kt 2	R—B 5
4.	R—K 3	R—K 1
5.	R—R 1	R—K 4
6.	P—Kt 4	P—B 4
7.	P—Kt 5	B×K P

If now 8 P×B, Q—B 7 mate.

8.	Q×R P	B×P ch
	Resigns	

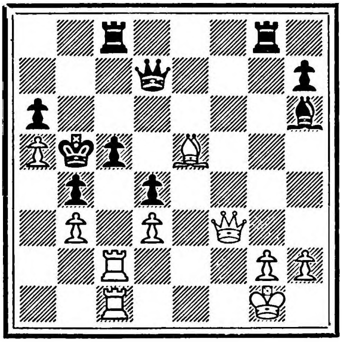
(If 9 R×B, R—K 7 ch; 10 K—B 1, Q—K 8 mate.)

An admirable piece of tactics is shown in the next illustration. White would like to play Q—Kt 7 ch, or

R × P ch. Dr. Tarrasch finds the way in a problem-like key move.

Diag. 217

ALLIES



TARRASCH

(Naples 1914)

1. B—B 7

Occupying the focal point. If now 1 ... R × B; 2 Q—Kt 7 ch, R × Q; 3 R × P mate.

1.	... ...	Q × B

He must prevent 2 Q—Kt 7 ch.

2.	R × P ch	Q × R
3.	Q—Kt 7 ch	K × P
4.	R—R 1 mate.	

Magnificent play.

19. MAJOR AND MINOR PIECES

Combinations in which a number of major and minor pieces take an active part are as a rule difficult to see, and, in view of the scope of their far-flung attacks, it is no easy matter for the defence to hold its crumbling walls together.

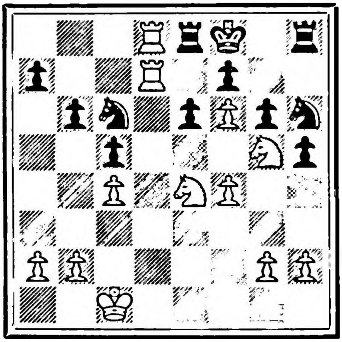
In Diagram 218 White has established an effective blockade with his Rooks and his P at K B 6, and his Knights are within striking distance.

The keystone of Black's defence is his K B P. With its disappearance the whole structure collapses, but the finish is a Kt and R mate.

1.	R×P ch	Kt×R
2.	Kt×P ch	K—Kt 1
3.	R×R ch	K—R 2
4.	Kt (K 4)—Kt 5 ch	Kt×Kt
5.	Kt×Kt ch	K—R 3
6.	R×R mate	

Diag. 218

DUHM



NIMZOWITSCH

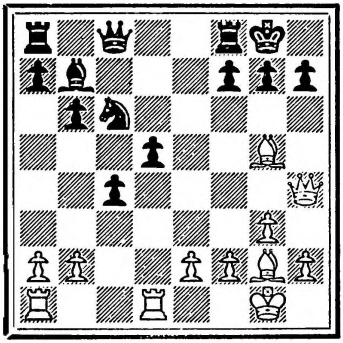
(Hanover 1926)

The following position shows extremely clever play by White, the initial move being both surprising and deep.

The combination starts with a direct B and Q attack, but winds up with a decisive double attack by the Rook.

Diag. 219

BOGOLJUBOW



ALEKHINE

(Triberg 1921)

1. R×P

A hazardous-looking move, the Rook being exposed to attack by the B on the now open long diagonal. White's next move shows its significance.

1.	... ...	Kt—Kt 5
2.	B—K 4	

The elimination of Black's Q P has made this direct attack possible.

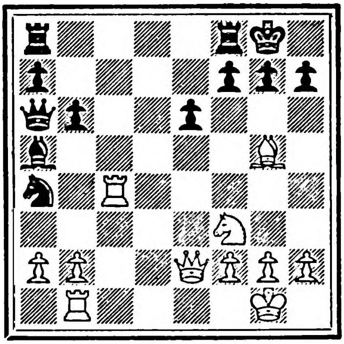
2.	... ...	P—B 4
3.	B×P	R×B
4.	R—Q 8 ch	Resigns

Both 2 ... P—K R 3; and 2 ... P—Kt 3; lead equally to a loss for Black.

Although White, in Diagram 220, threatens to capture the Knight or to win the Bishop by 1 P—Q Kt 4, his Rook is pinned, and as Black has an extra pawn, the first impression is that he has a good game. By skilful and fascinating play, White, in a few moves, discloses the real state of affairs.

Diag. 220

STERK



ALEKHINE

(Budapest 1921)

1. B—B 6 K R—B 1

There is nothing better. If 1 ... P × B; 2 R—Kt 4 ch, wins the Queen.

2. Q—K 5 R—B 4

The reader should examine 2 ... Q × R; 3 Q—K Kt 5, K—B 1; 4 Q × P ch, K—K 1; 5 Q—Kt 8 ch, K—Q 2; 6 Kt—K5ch, K—B 2; 7 Q × P ch, etc. winning the Queen.

Or 2 ... R × R; 3 Q—K Kt 5, R—K Kt 5; 4 Q × R, P—Kt 3; 5 Q × Kt, and White remains a piece ahead.

Or 2 ... P × B; 3 R—Kt 4 ch, K—B 1; 4 Q—Q 6 ch, K—K 1; 5 R—Kt 8 mate.

3. Q—Kt 3 P—Kt 3

4. R × Kt winning a piece and the game.

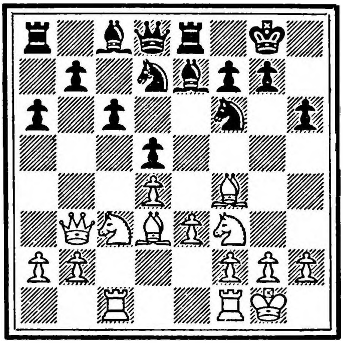
A whole host of our typical manœuvres is contained in this combination.

The next three examples illustrate various ways of trapping the Queen.

In Diagram 221 it is Black's move. His Queen is evidently vulnerable on the open black diagonal.

Diag. 221

RUBINSTEIN



EUWE

(Bad Kissingen 1928)

1. ... ... Kt—R 4

A careless move, but his position is very restricted.

2. Kt × P

An unpleasant surprise. If, as intended, 2 ... Kt × B; White recaptures with the Kt, and has won a most important pawn, as happened in the actual game.

2. ... ... P × Kt

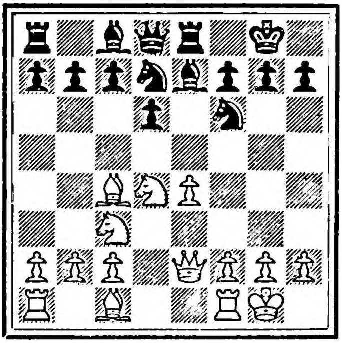
3. B—B 7

and the Queen is lost.

No one, on glancing at the next position, could see any similarity with the preceding example. Yet the black Queen will be "mated" in the same way and on the same square.

Diag. 222

KOLTANOWSKI



TYLOR

(Hastings 1929)

1.	B×P ch	K×B
2.	Kt—K 6	K×Kt
3.	Q—B 4 ch	P—Q 4
4.	P×P ch	K—B 2
5.	P—Q 6 dis. ch	K—B 1

If 5 ... Kt—Q 4; 6 P×B, R×P; 7 Kt×Kt, Kt—K 4; 8 Q—B 4 ch, and wins. (The actual continuation of the game.)

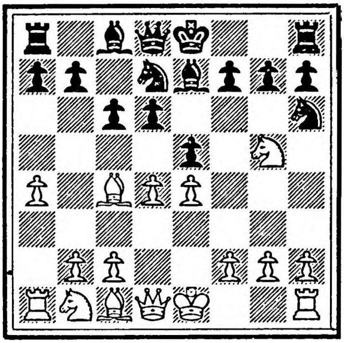
6. P×P

and Black's Queen is lost. A most brilliant conception by the Oxford master.

In the next example, White again captures the Queen, but it is a more complicated process, and White deserves credit for having seen so far ahead.

Diag. 223

N.



LEONHARDT

(Hamburg 1912)

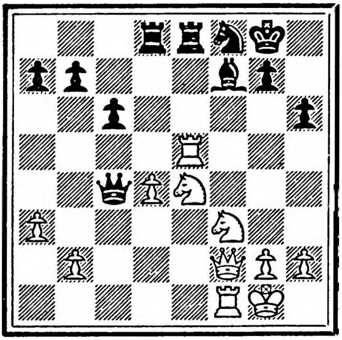
1. B × P ch Kt × B
2. Kt—K 6 Q—Kt 3
3. P—R 5 Q—Kt 5 ch
4. P—B 3 Q—B 5
5. Kt—B 7 ch K—Q 1
6. P—Q Kt 3 Resigns

The black Queen is lost.

In the next position there is a masked threat on the Bishop by White's Q and R. First the white Knights indulge in a little sport, hunting the black Queen from the white diagonal.

Diag. 224

RUBINSTEIN



MARSHALL

(Moscow 1925)

1. P—Q Kt 3 Q × Kt P
2. Kt (B 3)—Q 2 Q—R 7
3. Kt—Q B 3 Resigns

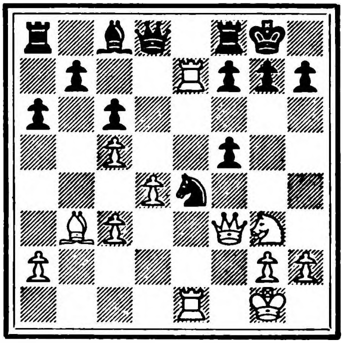
Black's Queen must leave the diagonal, and there follows 4 Q × B ch.

Amongst the manœuvres which can occur when major and minor pieces are at work, the double pin is both interesting and effective.

The next example is a case in point.

Diag. 225

BERNDTSSON



YATES

(Kecskemet 1927)

1. R×B P R×R

Now both the K R and the K B P are pinned!

2. Kt×Kt Q—K 2

A counter-pin.

3. B×R ch K—R 1

Not 3 ... K×B; 4 Kt—Q 6 ch, nor 3 ... Q×B; 4 Kt—Q 6, with 5 R—K 8 (ch).

4. R—K 2 B—Q 2

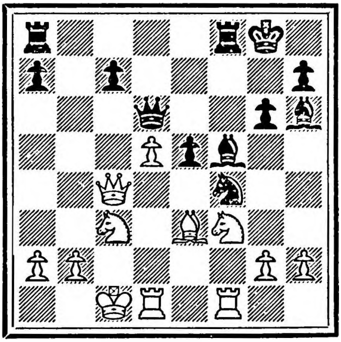
5. Kt—Q 6

and wins.

The next example shows some brilliant work by Black. He masses his heavy artillery on the open Q Kt file, whilst his light pieces hold their own witches' Sabbath from the other wing.

Diag. 226

SSOSIN



SCHEBARSCHIN

(Novgorod 1923)

Black to play

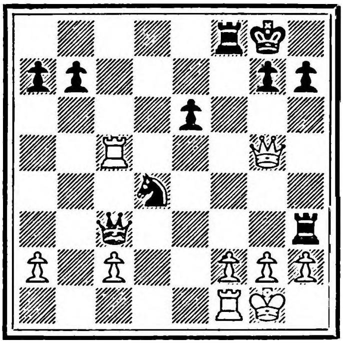
1.	... ...	Q R—Kt 1
2.	P—Q R 3	Q—Kt 3

Startling but correct. He threatens 3 ... Q × P mate. But if 3 B × Q, to prevent this,there is 3 ... Kt—K 7 mate. There is no reply, as can easily be ascertained.

Even more startling is the key move in the next position, so unexpected that it looks like a misprint!

Diag. 227

MARSHALL



LEVITZKI

(Breslau 1912)

Black to play

1. ……… Q—K Kt 6

Resigns

Because of the following continuations:

(*a*) 2 Q × Q, Kt—K 7 ch; 3 K—R 1, Kt × Q ch; 4 P × Kt, R × R mate.

(*b*) 2 Q—K 5, Kt—K 7 ch; 3 K—R 1, R × P mate.

(*c*) 2 Q—K 5, Kt—K 7 ch; 3 Q × Kt, Q × P mate.

(*d*) 2 R P × Q, Kt—K 7 mate.

(*e*) 2 B P × Q, Kt—K 7 ch; 3 K—R 1, R × R mate.

An amazing assortment of mates on the rank, file, diagonal and a semi-smothered mate.

20. THE KING'S FIELD SACRIFICE

In the following pages will be found a number of representative examples of this specialized type of combination.

The reason why they are singled out for special treatment is that they are of frequent occurrence and, in spite of their variety, show on general lines the same characteristics. Yet a fair number of games are lost by all but the strongest players, through embarking on an unsound King's field combination.

A King's field combination consists in the sacrifice of a piece for one of the three pawns which guard the adverse King.

A sound sacrifice of this type relies on the fact that:

(*a*) A sufficient number of the attacker's pieces are within striking distance and able to inflict a mate—or, conversely, that the attack can be warded off only by a counter-sacrifice of greater value, which, on balance, justifies the whole enterprise.

(*b*) The defending pieces are away from the danger-spot and unable to return in time, or that those within reach have not the required mobility to put up an effective defence.

(*c*) The defending King is unable to take to flight, being obstructed by his own pieces or restricted by his opponent's (e.g. a Rook on an open K B or K file).

(*d*) There is no possible counter-attack, e.g. in the centre.

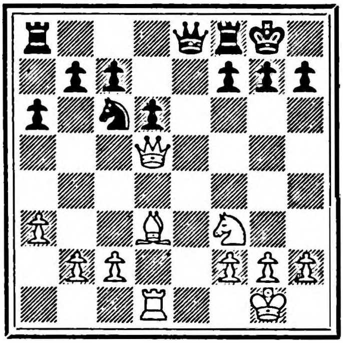
(*e*) Declining the sacrifice does not mean improved chances for the defender.

Thus it is seen that before embarking on a King's field combination, it is necessary to weigh the pros and cons most minutely except in straightforward positions, in which a mate or some substantial return can be foreseen with certainty in a given number of moves, as in the following elementary example.

In Diagram 228 the position of the black King is very bare, the defending pieces are unfavourably placed, White's four pieces are within striking distance.

If White plays 1 Q—K R 5, with a direct mating threat, Black plays 1 ... P—B 4; and may by thus gaining a *tempo*, get his pieces in position for an effective defence. A clear case for a King's field sacrifice.

Diag. 228



1. B×P ch K×B

If 1 ... K—R 1; 2 Q—K R 5, etc.

2. Q—R 5 ch K—Kt 1

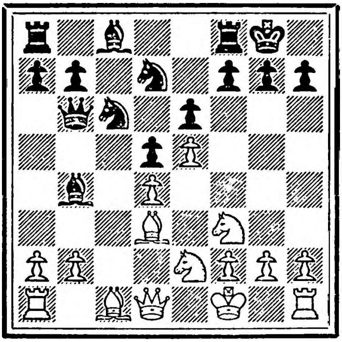
3. Kt—Kt 5 and mate to follow.

A very elementary illustration.

The next example is an altogether more complicated affair. It is seen, upon analysis, that the required conditions obtain. The Queen, however, cannot easily get to K R 5, being obstructed by two knights. It will be seen that the longer way round is the shortest cut.

Diag. 229

DEKKER



SPIELMANN

(Bussum 1934)

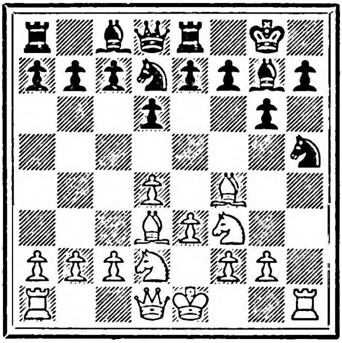
1.	B × P ch	K × B
2.	Kt—Kt 5 ch	K—Kt 1
3.	Q—Q 3	R—K 1
4.	Q—R 7 ch	K—B 1
5.	Q—R 8 ch	K—K 2
6.	Q × P	K—Q 1
7.	Q × P	

White has an equivalent in pawns for his piece, and Black's position has deteriorated. Thus, although the sacrifice did not lead to a mate, it was fully justified.

The play in the next example is on original lines. White gives up the exchange as a preliminary to the sacrifice at R 7. Another point illustrated here is that, after the Kt check at K Kt 5, the King need not necessarily retire to K Kt 1. In this case he moves to K Kt 3, a move which has caused the failure of many such enterprises. In the present case it results in a King-hunt, from which the King cannot escape.

Diag. 230

BURN



MARSHALL

(Ostend 1907)

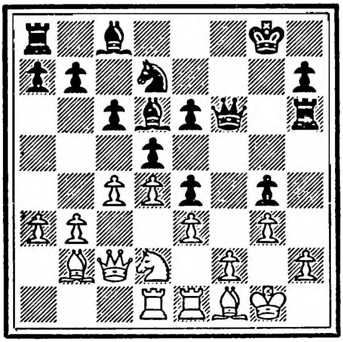
1.	R×Kt	P×R
2.	B×P ch	K×B
3.	Kt—Kt 5 ch	K—Kt 3
4.	Q Kt—B 3	P—K 4
5.	Kt—R 4 ch	K—B 3
6.	Kt—R 7 ch	K—K 2
7.	Kt—B 5 ch	K—K 3
8.	Kt×B ch	K—K 2
9.	Kt—B 5 ch	K—K 3
10.	P—Q 5 ch	K×Kt
11.	Q×P ch	K—K 5
12.	Castles	Resigns

He cannot avoid being mated.

In the following example, Dr. Tartakower gives of his best. The King's field sacrifice of a Rook is a purely positional one and does not fructify until after 19 moves. It therefore required courage not less than judgment. Although Black obtains quickly three pawns for the Rook, the balance between attack and defence is very close. Black's Q R and Q B are undeveloped (the B is even obstructed); Black had to gauge to a nicety whether or not the time taken in bringing his pieces out might enable White to develop a sufficient defence.

Diag. 231

TARTAKOWER



MARÓCZY

(Teplitz-Schönau 1922)

Black to play

1.	... ...	R×P
2.	K×R	Q×P ch
3.	K—R 1	Kt—B 3

Black defers the capture of the third pawn so as to keep the white Kt pinned as long as possible.

4. R—K 2

Now the pin is relieved but at the cost of increased congestion of the white pieces.

4.	... ...	Q × Kt P
5.	Kt—Kt 1	Kt—R 4
6.	Q—Q 2	B—Q 2
7.	R—B 2	Q—R 5 ch
8.	K—Kt 1	B—Kt 6
9.	B—B 3	B × R ch
10.	Q × B	P—Kt 6

The balance of forces is re-established, but Black has maintained his attack.

11.	Q—K Kt 2	R—K B 1

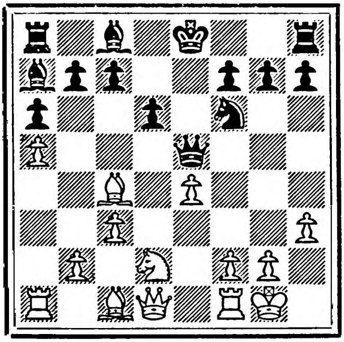
Only now can Black be said to have completed his development, a tribute to his far-seeing strategy.

12.	B—K 1	R × B ch
13.	K × R	P—K 4
14.	K—Kt 1	B—Kt 5
15.	B × P	Kt × B
16.	R—K 1	Kt—B 4
17.	Q—B 2	Q—Kt 4
18.	P × K P	B—B 6 dis. ch
19.	K—B 1	Kt—Kt 6 ch
	Resigns	

The sacrifice at R 6 is often more effective still, especially when the K B P is pinned, as will be seen in the fine combination shown in the next example.

Diag. 232

TEICHMANN



V. SCHEVE

(Berlin 1907)

Black to play

1. … … … B×P
2. P×B Q—Kt 6 ch

The deadly effect of the pin is now seen.

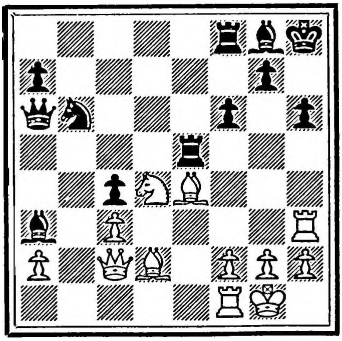
3. K—R 1 Q×P ch
4. K—Kt 1 Kt—Kt 5
5. Kt—B 3 Q—Kt 6 ch
6. K—R 1 B×P
Resigns

Black threatens 7 … Q—R 6 ch; 8 Kt—R 2, Q×Kt mate; and if 7 R×B, Kt×R mate.

The neat manœuvre in the next diagram shows that the King's field combination may contain important side issues.

Diag. 233

VON FREYMANN



LOEWENFISCH

(Leningrad 1925)

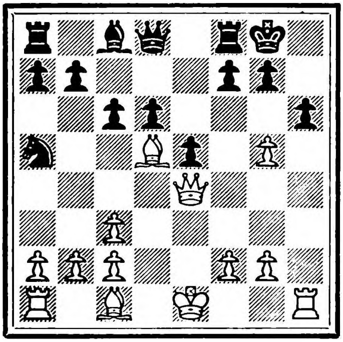
1. B×P P×B
2. R×P ch K—Kt 2
3. B—Kt 7

And White mates or wins the Queen.

The next example shows a double King's field sacrifice, of which the first one is declined. White is then in possession of the K R file, which makes acceptance of the second sacrifice compulsory.

Diag. 234

POST



NYHOLM

(Berlin 1927)

1. R × P R—K 1

Evading the threatened mate.

2. B × P ch K × B
3. Q—Kt 6 ch K—Kt 1
4. R—R 7 Q—Q 2
5. Q—R 5

The Rook in front of the Queen as prescribed in chapter 15.

5. ... ... K—B 1
6. P—Kt 6 K—K 2

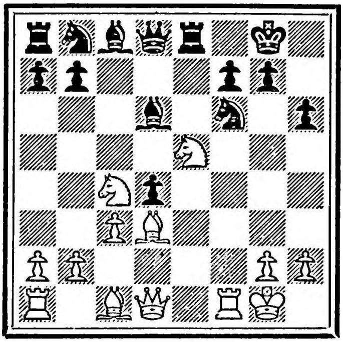
White announced mate in four.

The sacrifice at K B 7 is particularly effective if White's K R is on the open K B file, as the black K Kt is pinned and White gains a *tempo.*

The following deep combination is a case in point.

Diag. 235

SCHLECHTER



TARTAKOWER

(St. Petersburg 1909)

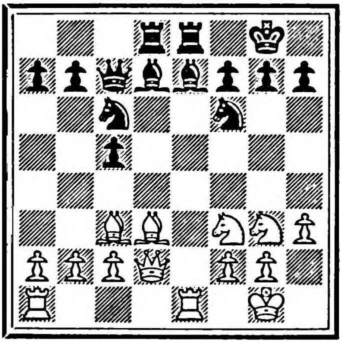
1.	Kt×P	K×Kt
2.	Q—R 5 ch	K—Kt 1
3.	R×Kt	R—K 8 ch
4.	R—B 1	R×R ch.
5.	B×R	B—B 1
6.	B×P	Q—B 3
7.	B—Kt 5	Q—B 4
8.	Kt—Q 6	B×Kt
9.	B—B 4 ch	B—K 3
10.	R—K B 1	Q×R ch
11.	B×Q	

And White won, having an advantage both in material and position.

A capture at K B 6 which, with or without sacrifice, opens up the K Kt file can have serious consequences for the defence. When, however, the sacrifice is declined it usually means an important gain of a *tempo* for the attacker who, as it is, can be presumed to have the better development.

Diag. 236

KROGIUS



GROMER

(Hamburg 1930)

1.	R×B	Kt×R
2.	B×Kt	Q—Kt 3

Acceptance of a sacrifice at K B6 frequently means an unanswerable attack on the diagonal Q Kt 1—K R 7. E.g.: 2 ... P×B; 3 Q—R 6, P—B 4; 4 Kt—R 5.

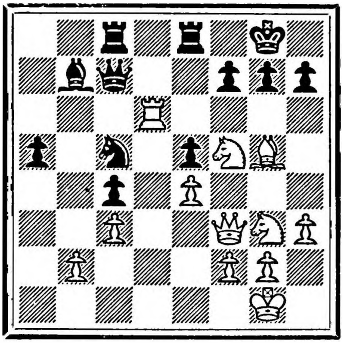
3.	Kt—R 5	B—B 4
4.	Q—Kt 5	B—Kt 3
5.	Kt×P	P—K R 3
6.	Q—R 4	B×B
7.	Kt×R	B—R 2
8.	R—K 1	Resigns

If 8 ... R×Kt; 9 Q×P.

In Diagram 237 White's proferred sacrifice at B 6 is declined, but he thereby wins an important *tempo.*

Diag. 237

PRZEPIÓRKA



H. WOLF

(Pistyan 1922)

1.	B—B 6	R—K 3

There is a mate in two if the Bishop is taken.

2.	Q—Kt 4	P—Kt 3
3.	Q—Kt 5	R × B
4.	Q × R	Kt—K 3
5.	Kt—R 6 ch	K—B 1
6.	R × Kt	

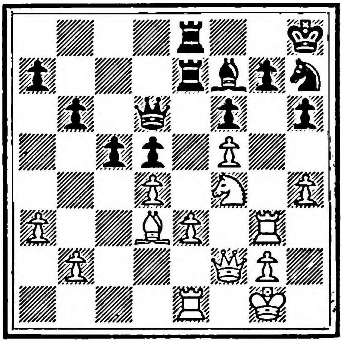
with mate to follow. (7 Q—R 8 mate.)

The following example of a King's field sacrifice at Kt 7 is simple. Black was apparently playing for an attack in the centre or an advance on the Q side and deemed his K side position sufficiently secure. But his K Kt pawn is the key-stone of the defence and his Q is unguarded. White builds a short and sharp combination on these two facts.

If Black does not recapture he has lost a valuable pawn, and the open Kt file must lead to his undoing.

Diag. 238

KUPCHIK



MARSHALL

(Chicago 1926)

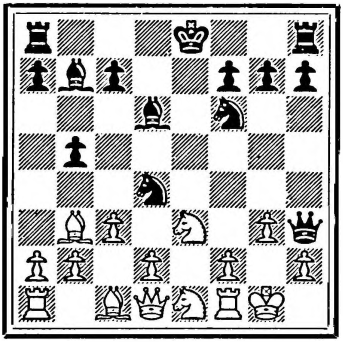
1. R × P and wins.

For if 1 ... K × R; 2 Q—Kt 3 ch, and whatever Black plays, White, after a Knight check will mate next move or win the unguarded Queen.

With the pawn formation K R 2, K Kt 3, K B 2, it occurs very rarely that a sacrifice at K Kt 3 is the most advantageous manner of starting an attack. The reason is that, if attack there must be, it can easily be started by an advance of the opposing K R P, which requires only two moves to challenge its objective. Sacrifices can easily result from such an advance, as is seen in the following brilliant illustration.

Diag. 239

RUBINSTEIN



BELSITZMANN

(Warsaw 1917)

Black to play

1.	... ...	P—K R 4
2.	P × Kt	P—R 5
3.	Q—K 2	

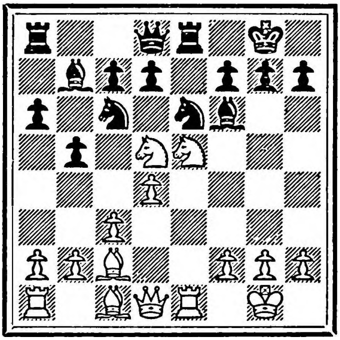
Not the best move, but whatever White plays, Black's attack is overwhelming.

3.	... ...	Q × R P ch and mate in two.

The essential conditions for a successful King's field sacrifice, as set out on pages 190–1, are fulfilled in the next position. A curious point is that, as Black declines White's sacrifice at K R 7, White virtually controls his K Kt 6 and is able to sacrifice at K B 7 in consequence.

Diag. 240

BENESCH



H. WOLF

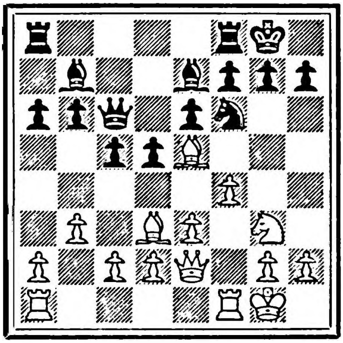
(Vienna 1922)

1.	B × P ch	K—B 1
2.	Kt × KB P	K × Kt
3.	Q—R 5 ch	K—B 1
4.	B—Kt 6 and wins.	

The next three diagrams illustrate a special King's field combination, in which two Bishops are given up at R 7 and Kt 7, for the sole purpose of exposing the King to the combined attack of Q and R. The *sine qua non* is that the Queen can keep the adverse King occupied, until the Rook can be brought into play.

Diag. 241

BAUER



LASKER

(Amsterdam 1889)

1.	Kt—R 5	Kt × Kt
2.	B × P ch	K × B
3.	Q × Kt ch	K—Kt 1
4.	B × P	

The *double Bishop sacrifice !*

4.	... ...	K × B
5.	Q—Kt 4 ch	K—R 2

If 5 ... K—B 3; 6 Q—Kt 5 mate.

6. R—B 3

Here comes the Rook. Black must lose the Queen or be mated.

6.	... ...	P—K 4
7.	R—R 3 ch	Q—R 3
8.	R × Q ch	K × R
9.	Q—Q 7	

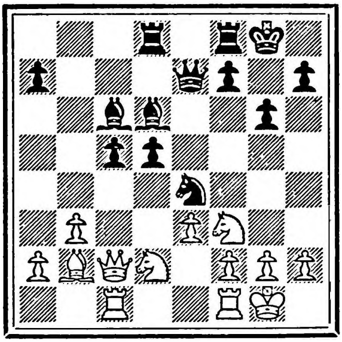
and wins.

The end is very instructive and shows how much care and foresight such a combination demands. Only the fact that Black must now lose a piece makes the enterprise a sound one.

The second example of the *double Bishop sacrifice* has several additional points of interest. Black, by taking the second Bishop, gets into a mating net. By declining it as he does, his King is forced on a very long journey. This alternative line had to be seen through to the end before Dr. Tarrasch could embark on this complicated line of play.

Diag. 242

TARRASCH



NIMZOWITSCH

(St. Petersburg 1914)

Black to play

1. ... ...   Kt × Kt

Preparing for the opening of the long white diagonal, and depriving White at one stroke of two important defenders.

2.	Kt×Kt	P—Q 5
3.	P×P	B×P ch
4.	K×B	Q—R 5 ch
5.	K—Kt 1	B×P
6.	P—B 3	

If he takes the second Bishop, the white King is in the toils after 6 ... Q—Kt 5 ch; 7 K—R 1, R—Q 4; etc. The sequel is a King-hunt with the black forces in full cry.

6.	... ...	KR—K 1
7.	Kt—K 4	Q—R 8 ch
8.	K—B 2	B×R
9.	P—Q 5	

He cannot recapture because of 9 ... Q—R 7 ch; winning the Queen.

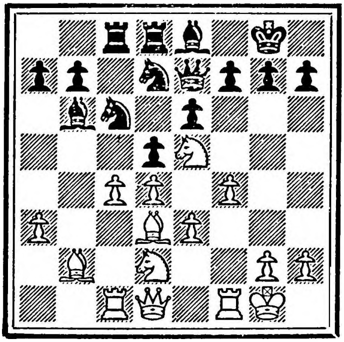
9.	... ...	P—B 4
10.	Q—B 3	Q—Kt 7 ch
11.	K—K 3	R×Kt ch
12.	P×R	P—B 5 ch
13.	K×P	R—B 1 ch
14.	K—K 5	Q—R 7 ch
15.	K—K 6	R—K 1 ch
16.	K—Q 7	B—Kt 4 mate

A magnificent effort.

The position in Diagram 243 occurred six moves before the actual combination began, although the coming sacrifice was already intended. It is given in order to illustrate the highly interesting manœuvres leading to the desired end.

Diag. 243

DREWITT



ALEKHINE

(Portsmouth 1923)

1. Kt × Kt (B 6)

White's best-placed piece is exchanged in order to begin the clearance of the long diagonal. Incidentally, the exchange cramps Black's game still further.

1.	... ...	R × Kt
2.	P—Q B 5	Kt × P

There is nothing better, e.g. 2 ... B—R 4; 3 Kt—Kt 3, B—B 2; 4 B—Kt 5.

3.	P × Kt	B × P
4.	R—K B 3	B × P
5.	R × R	B × R

The stage is set for the climax.

6.	B × P ch	K × B
7.	R—R 3 ch	K—Kt 1
8.	B × P	Resigns

21. EPILOGUE

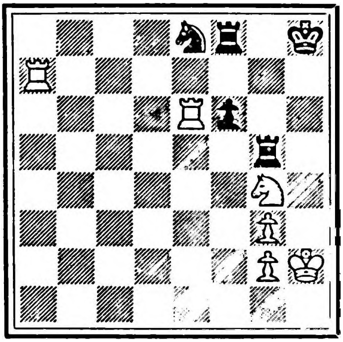
In the following pages a few unusual positions are shown, not with the futile hope of exhausting the subject, but rather to indicate its innumerable possibilities, and to fire the reader with the ambition to strike out for himself and to seek untrodden paths.

A draw by stalemate, when resulting from a slip due to the over-confidence of the stronger party, gives rise to mixed feelings in the contestants.

When it is brought about by superlative play or ingenuity, as in the next two examples, it can give as much artistic satisfaction as a brilliant winning combination.

Diag. 244

ENGLISCH



BIRD

(London 1883)

White, to all appearances, has a won game, and continues on the line of least resistance.

1. R×Kt R—R 4 ch

He cannot recapture the Rook. E.g.: 1 ... R×R; 2 Kt×P, (threatening mate by 3 R—R 7,) R—Kt 2; 3 R×R, K×R; 4 Kt×R ch, and wins.

2. K—Kt 1 R×R

3. Kt×P

Black's King now has no move, and that is the signal, in such positions, to look for a possible stalemate.

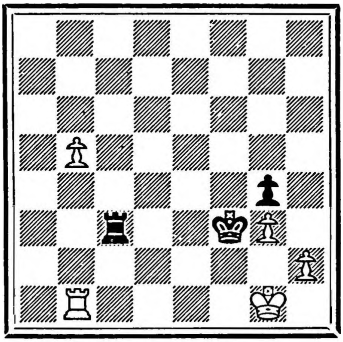
3. ... ... R—R 8 ch
4. K×R R—K 8 ch
5. K—R 2 R—K 8 ch
6. K×R Stalemate

A charming composition.

The next example is simple and equally charming, but imagination was required to find a solution. White appears to have a clear win, as by bringing his pawn to the seventh, he would immobilize the black Rook and win as he pleases.

Diag. 245

WOLF



SCHLECHTER

(Nuremberg 1906)

Black to play

1. ... ... R—K 6
2. P—Kt 6

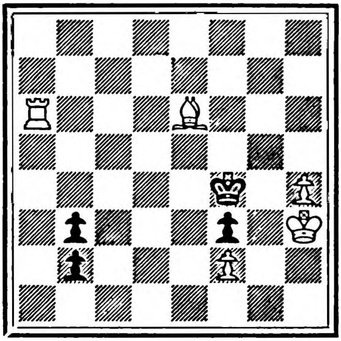
Obviously not suspecting what is coming.

2. ... ... R—K 8 ch
3. R×R Stalemate

The next three examples are well-known end game studies. There is quite a number of collections of end game studies by Troitsky, Rinck, etc. The large majority are of extreme difficulty, and their study must benefit the student, if only to increase his knowledge of the endless stratagems of the chessboard. In one way they cannot supersede practical play. In every end game study the reader is told "White to play and win." If the same position occurred in a game, the possibility of a win might not be suspected. In Diagram 246 it is doubtful whether any but the great experts would look for a win for White. Most players would resign, as there seems to be no way of stopping 1 ... P—Kt 8 (Q); and yet it is one of the simpler studies.

Diag. 246

STUDY BY HERLIN



White to play and win

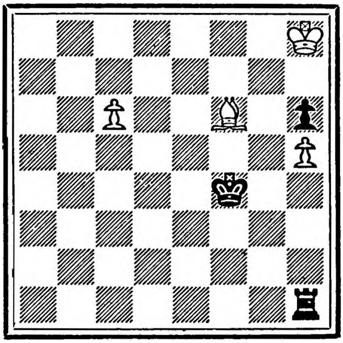
1.	R—R 4 ch	K—K 4
2.	R—K 4 ch	K×R
3.	B—Kt 8	

And whatever Black does, White wins, e.g. 3 ... P—Kt 8 (Q); 4 B—R 7 ch, and if 3 ... K—Q 5; B—R 7, and White stops the black pawn from queening, and queens one of his own.

The Rook, as we have seen, will nearly always beat a Bishop. The following study illustrates an exception. The position of the various units is of course carefully selected in order to give the Bishop its chance.

Diag. 247

STUDY BY DE VILLENEUVE-ESCLAPON



White to play and win

1. B—B 3

Indirectly guarding the Q B square (1 ... R—Q B 8; 2 B—Q 2 ch,) winning the Rook.

1. ... ... R×P

If 1 ... R—R 6; 2 B—Q 2 ch, and the pawn queens.

2. B—Kt 4 and wins.

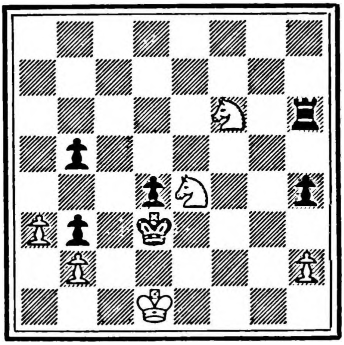
It will be found upon examination that whatever the Rook does, the Bishop can always control the critical square from which the Rook can reach the pawn, or else win the Rook by a pin or a check.

Most ingenious, but hardly likely to occur in practical play.

In the third study, the two white Knights institute a Rook-hunt and finally corner it on practically an open board!

Diag. 248

STUDY BY RINCK



White to play and win

1. Kt—B 2 ch K—B 5

On the only other available square K 6, there is a fork by 2 Kt (B 2)—Kt 4 ch.

2. Kt (B 2)—Kt 4 R—R 1
3. Kt—K 5 ch K—B 4
4. Kt (B 6)—Q 7 ch K—Q 4

If 4 ... K—Q 3; 5 Kt—B 7 ch.

5. Kt—B 7 and wins.

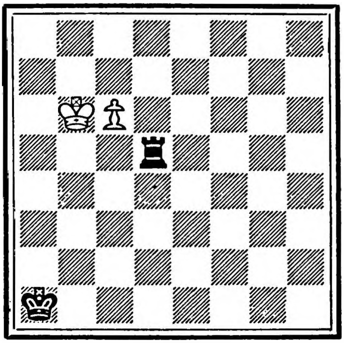
The Rook is attacked and has no move. All the black squares accessible to it are controlled by the Knights, and on any of the white squares there would be a fork.

The opinion advanced that positions such as are found in end game studies would be likely to be wrongly diagnosed in practical play, is borne out by the following example.

Here two masters of repute and experience agreed to a draw, whereas there was a forced win for White in the astute manner shown below.

Diag. 249

POTTER



FENTON

(London 1881)

1. P—B 7 R—Q 3 ch
2. K—Kt 5

Now very naturally White plays for a win. With 2 K—Kt 7, the game is drawn. After 2 K B 5, R—Q 8; 3 K—B 6, R—B 8 ch; Black draws equally.

2. ... ... R—Q 4 ch
3. K—Kt 4 R—Q 5 ch
4. K—Kt 3 R—Q 6 ch
5. K—B 2

Now it looks as if White wins; but the point of the whole scheme emerges only now.

5. ... ... R—Q 5

If now 6 P—B 8 (Q), R—B 5 ch; 7 Q × R, stalemate. A neat counter-plot.

6. P—B 8 (R)

threatening 7 R—R 8 mate.

6. ... ... R—Q R 5
7. K—Kt 3

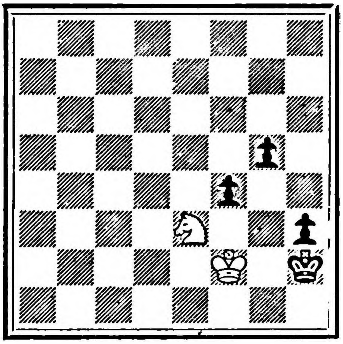
and White wins, as Black cannot save both the Rook and the mate at White's Q B 1.

Our final diagram shows an end game study from actual play. It is reminiscent of a famous study by Stamma, with which White was no doubt familiar.

In this type of position, it is good to remember that a Knight cannot gain or lose a move. If he can reach a certain square in an odd number of moves, he cannot reach that square in an even number.

Diag. 250

N.



JANOWSKI

(New York 1917)

1. Kt—Kt 4 ch	K—R 8
2. K—B 1	P—B 6
3. K—B 2	P—R 7
4. K—B 1	P—B 7
5. Kt × P mate	

THE END

ADDENDA

Page 10	Diagram 13	Played in Berlin 1914
„ 15	„ 20	Played in Dundee 1867. Black: P. Scott
„ 33	„ 39	Played in Moscow 1914
„ 50	„ 57	„ „ New Orleans 1858
„ 54	„ 62	„ „ Christiania 1911
„ 55	„ 64	„ „ Berlin 1929
„ 70	„ 80	„ „ Pirmasens 1926
„ 99	„ 116	„ „ Leipzig 1861. White: Saalbach
„ 103	„ 122	„ „ Carlsbad 1898
„ 106	„ 126	„ „ London 1852
„ 126	„ 152	„ „ Carlsbad 1913. Black: Münnich
„ 135	„ 165	Black: H. E. Bauer
„ 141	„ 173	Played in Lemberg 1912
„ 142	„ 174	White: Alexander; Black: Illingworth
„ 149	„ 181	Played in Vilna 1912
„ 150	„ 183	„ „ Riga 1913
„ 153	„ 187	„ „ Vienna 1859. White: Mandolfo; Black: Kolisch
„ 155	„ 189	„ „ Lodz 1927
„ 168	„ 203	„ „ St. Petersburg 1863
„ 175	„ 211	„ „ Riga 1912

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